GLADSTONE

WALT DISNEY'S MICKEY MOUSE

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NO. 220
NOV

A GANDER AT GLADSTONE

P.O. BOX 2206, SCOTTSDALE, AZ 85252

THE first few issues of a new comic book title represent a time of utter horror to editors. There hasn't been enough time for any of your letters of comment to arrive at our offices, you see. While this might not seem like the end of the world to you, it is nonetheless a trying time as the letters page has to be filled with something and the person responsible for filling it is the editor.

Faced with this dilemma, different editors will resort to different tactics to avoid such an unpleasant chore. A perennial favorite is to foist the duty onto the assistant editor, which is how I ended up writing this page.

Fortunately, I'm no fool. Instead of a weighty essay on the plans and goals of our company, I'll just tell you a little bit about the behind-the-scenes work here at Gladstone: specifically, what we do to publish a story in English when its original language was Danish or Dutch.

The first step is to simply decide upon a story that we think you'll like. We have a large library of foreign Disney comics here at Gladstone which we periodically sift through for this purpose. Since we can't read other languages, choosing a good story is harder than it sounds.

Basically, we look at the art and try to figure out what is going on in the story. If the art looks good and the plot is interesting we can order the story from the Disney Studios in Burbank, or directly from the foreign licensee. (They're ordered by the code numbers which can be found in the lower left portion of the first panel.) And no, we can't just order everything. These stories cost money, too.

Disney provides us with photostats of the black and white art and an English translation of the original dialogue. Generally, the translations are rough and need a lot of polishing. (For example, the text doesn't flow but seems choppy, or Donald Duck doesn't quite sound like you would expect. In some cases we get the King's English and not good old American idiom.)

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Art Director
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In any case, once the story has indeed proven to be suitable, and a new script has been written, it then goes to me to be lettered. So far I'm Gladstone's only letterer, but that will change in the future as the number of foreign stories we use increases. When I get the pages, the original foreign-language lettering is still in place, so I use white paint to remove the words, being careful to leave the caption boxes and balloons intact. Enlarged photostats are then made of the pages, minus words, and the new copies are returned to me. Now the actual lettering can be done.

Most letterers get to draw the balloons to fit the dialogue, but I have to do it the other way around. This can be quite a challenge and it requires that the script writer try to judge the amount of copy that will fit into a particular balloon. If we try to enlarge a balloon to fit in extra copy we might obstruct an important bit of art, and if we have to shrink a balloon if there is less diaglogue, the art has to be redrawn to fill up the extra space. This can be done, but it's time consuming and sometimes far too noticeable.

Of course, things don't always go as planned and this is a constant source of controversy between the letterer and the script writer. Sometimes I can change the dialogue and convince the writer that it was really necessary. Other times it means war. In those cases he'll try to convince me that a particular line of dialogue is absolutely essential to the story, and sometimes I'll agree, reluctantly, and make art corrections to accomodate it. Sometimes the matter is decided two falls out of three.

Technically, I letter on a vellum overlay, using drafting pens. When I've finished the script I paste it into place over the appropriate balloons and the pages go back to be shot one last time, reduced to comic-page size. I then go over the story once more to check for paste-up lines and film flaws, and my job is finally done.

From here, the pages go to be colored, but I don't do that and, anyway, I've written my quota for this issue, so I won't tell you about it. Our resident colorist is Mike McCormick and maybe someday he'll be drafted to write a text page and will fill you in on that end.

Enjoy the book, everyone!

—John Clark

Credits

Front cover by Daan Jippes.

Mickey Mouse and "The Seven Ghosts," plotted and penciled by Floyd Gottfredson, written by Ted Osborne, inked by Ted Thwaites, colored by Mike McCormick, and special effects by John Clark.

Mickey Mouse, the two two-page shorts, written by Ted Osborne, penciled by Floyd Gottfredson, inked by Ted Thwaites, colored by Mike McCormick.

Special thanks to Bob Craig and the crew at World Color Press, Sparta, Illinois.

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Walt Disney's

MICKEY MOUSE

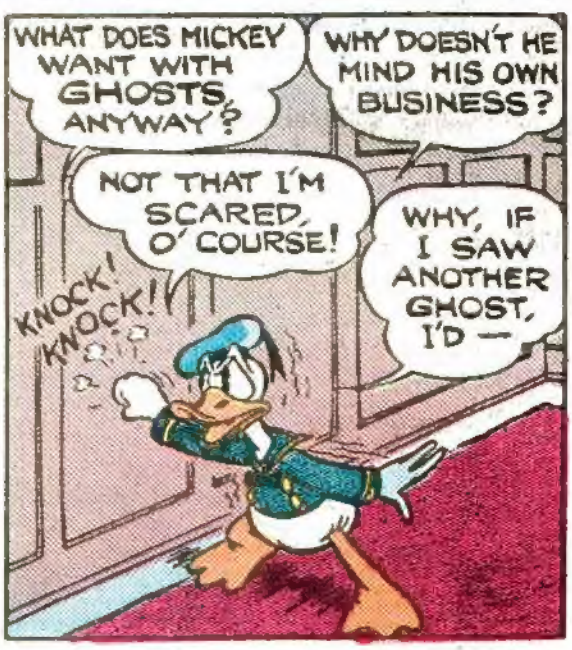
AND THE SEVEN GHOSTS

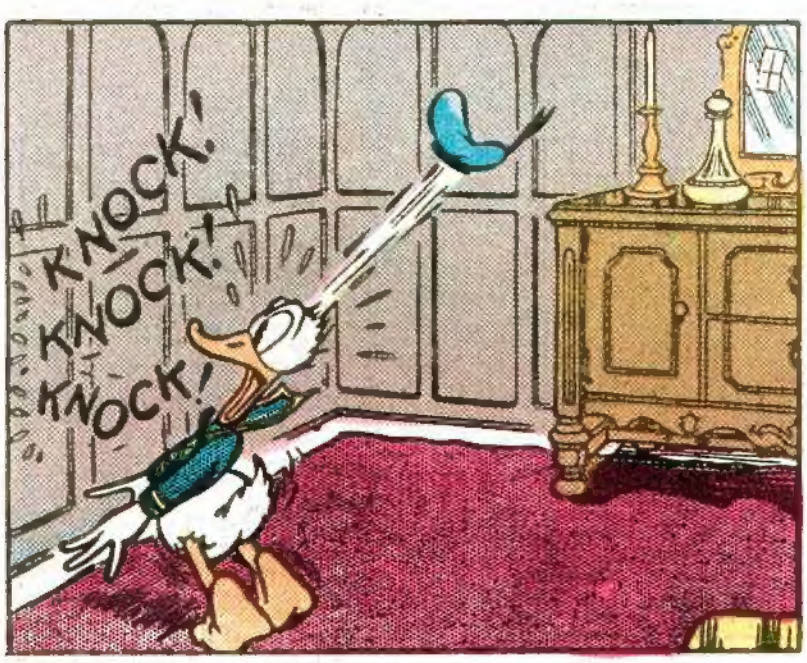
CHAPTER TWO

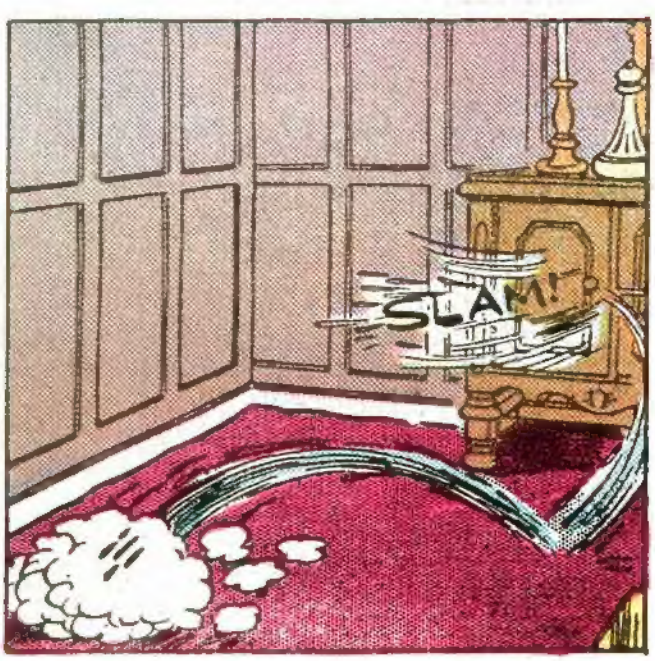
KFS 9/14-10/24/36

TRYING TO DISCOVER THE SECRET OF THE SEVEN GHOSTS, MICKEY, GOOFY AND DONALD START INVESTIGATING, EACH SEARCHING A DIFFERENT SECTION OF COLONEL BASSETT'S HOUSE!

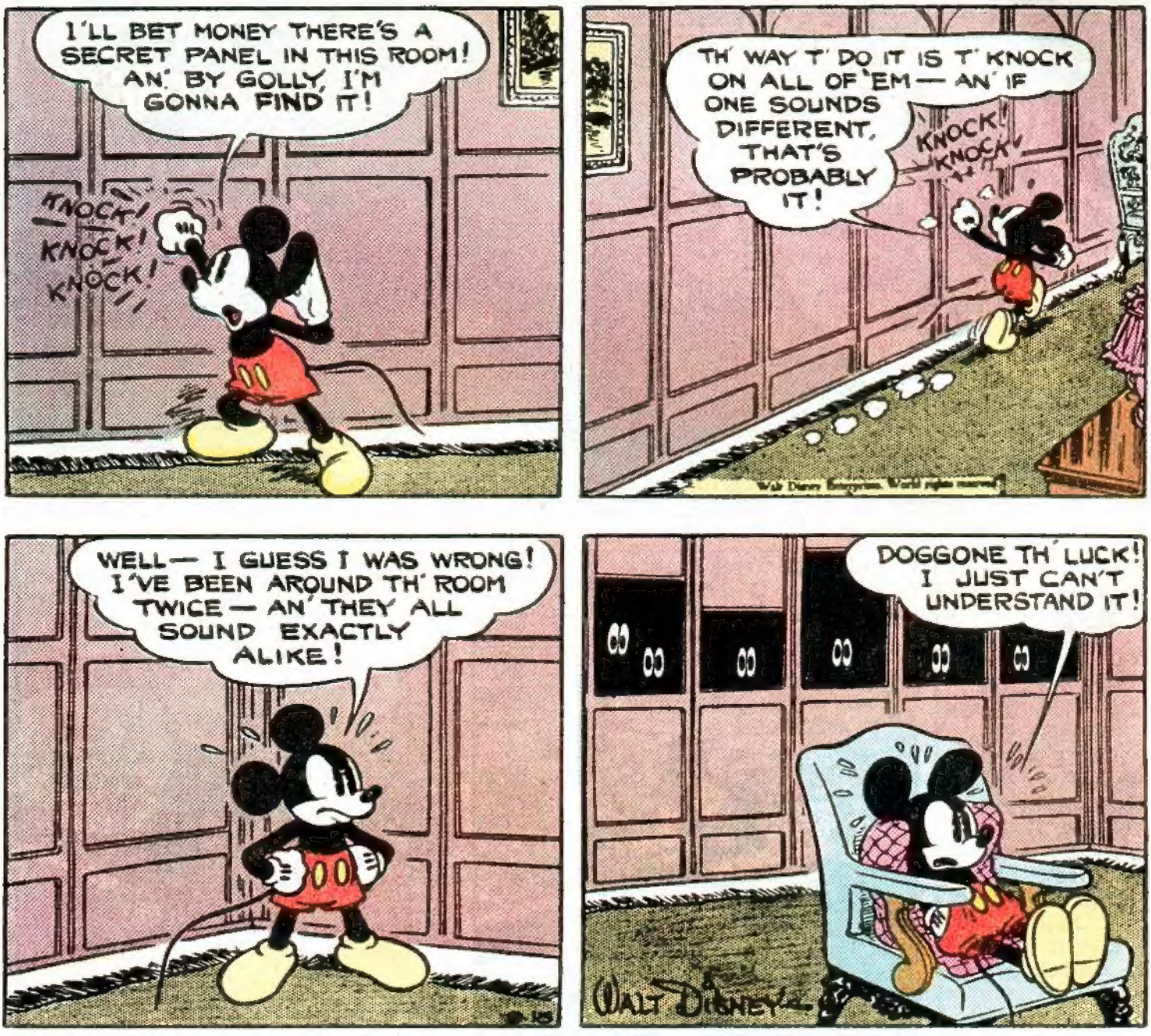
I'LL BET THIS PLACE IS FULL O' SECRET PANELS! AN'—IF SO—THAT'S PROBABLY WHERE TH' GHOSTS HIDE WHEN THEY'RE NOT AROUND HAUNTIN' PEOPLE!


WHAT DOES MICKEY WANT WITH GHOSTS, ANYWAY?
WHY DOESN'T HE MIND HIS OWN BUSINESS?
NOT THAT I'M SCARED, O' COURSE!
WHY, IF I SAW ANOTHER GHOST, I'D —
KNOCK! KNOCK!



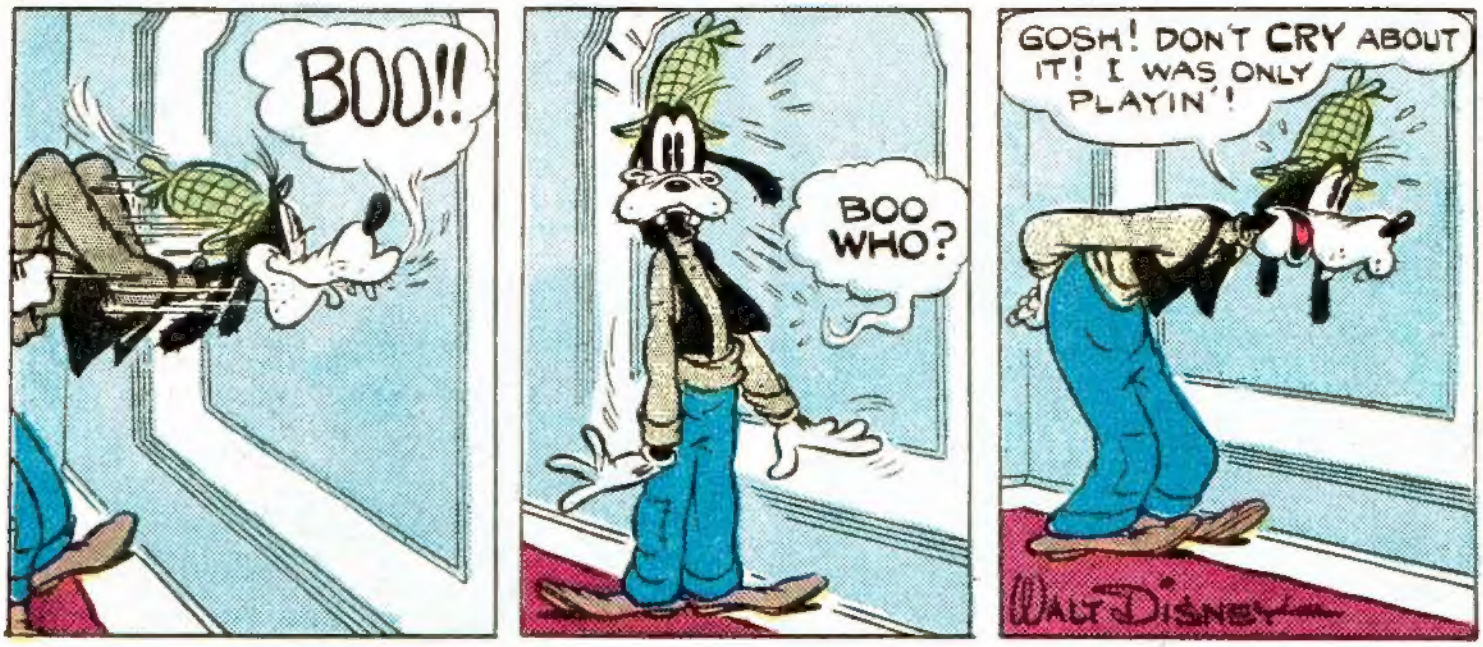


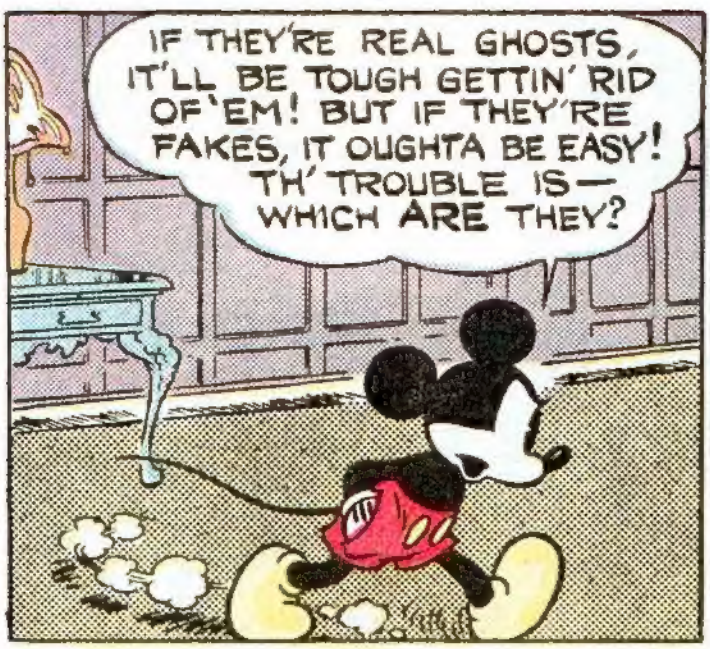
MICKEY MOUSE AND


I'LL BET MONEY THERE'S A SECRET PANEL IN THIS ROOM! AN' BY GOLLY, I'M GONNA FIND IT!
KNOCK! KNOCK! KNOCK!
TH' WAY T' DO IT IS T' KNOCK ON ALL OF 'EM — AN' IF ONE SOUNDS DIFFERENT, THAT'S PROBABLY IT!
KNOCK! KNOCK!
WELL — I GUESS I WAS WRONG! I'VE BEEN AROUND TH' ROOM TWICE — AN' THEY ALL SOUND EXACTLY ALIKE!
DOGGONE TH' LUCK! I JUST CAN'T UNDERSTAND IT!
WALT DISNEY

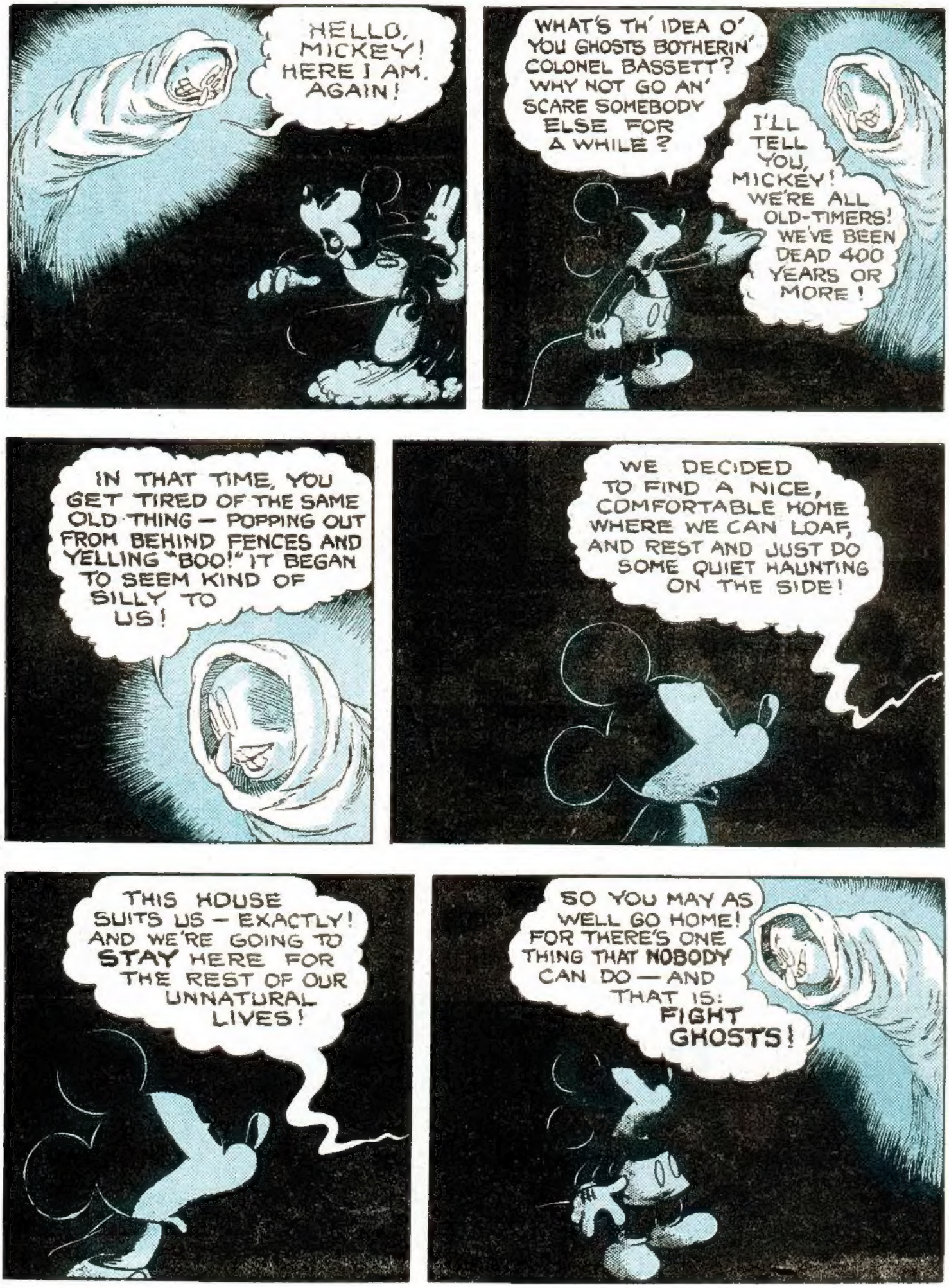
WHILE MICKEY IS SEARCHING FOR SECRET PANELS IN ONE PART OF THE HOUSE, WE FIND GOOFY IN ANOTHER!
THEM SILLY GHOSTS — ALLUS TRYIN' TUH SCARE GUYS! I'VE GOT A DURNED GOOD NOTION TUH SCARE THEM!
KNOCK! KNOCK!
WHO'S THERE?

THE SEVEN GHOSTS

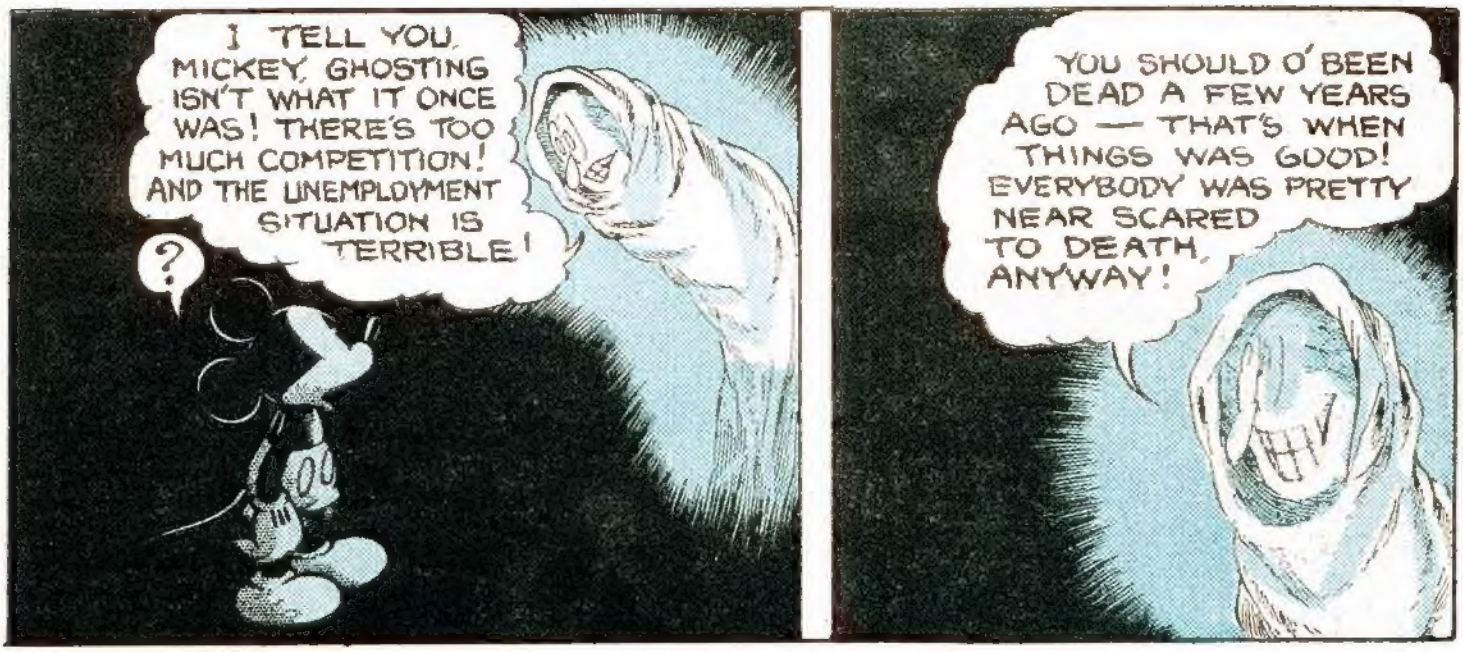


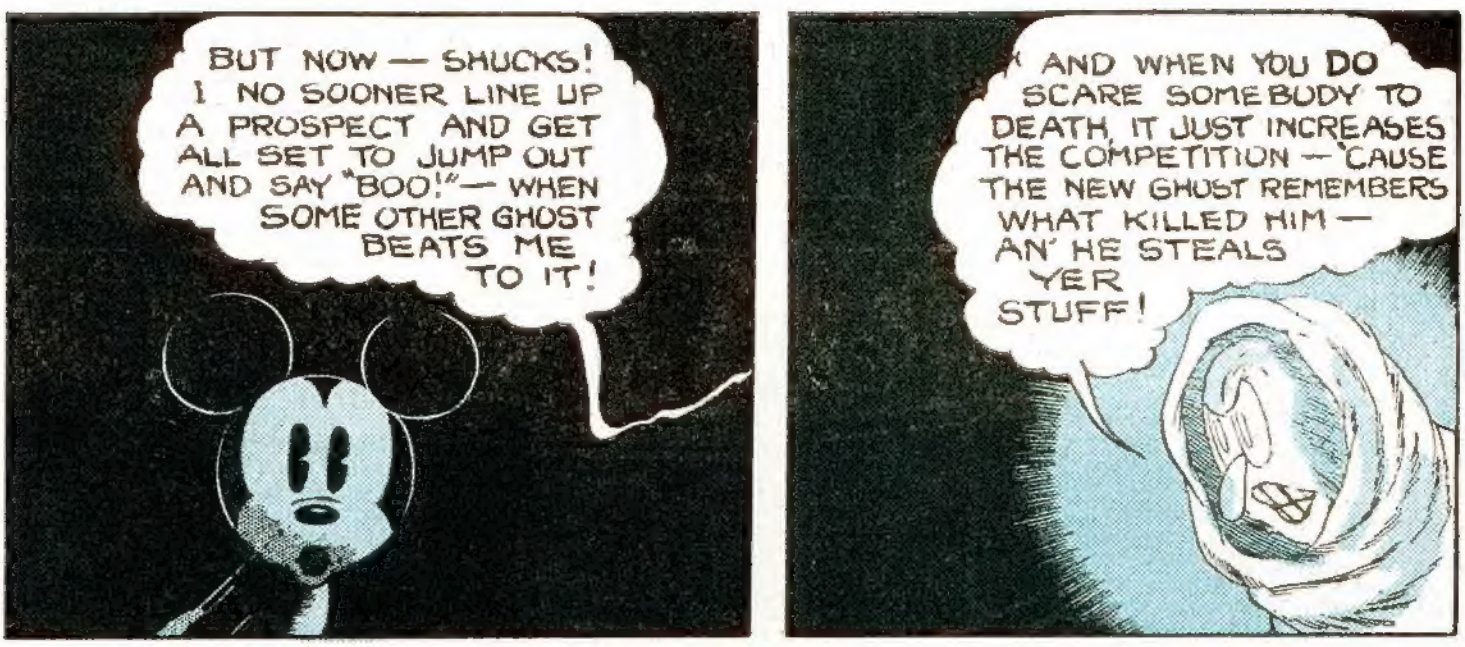


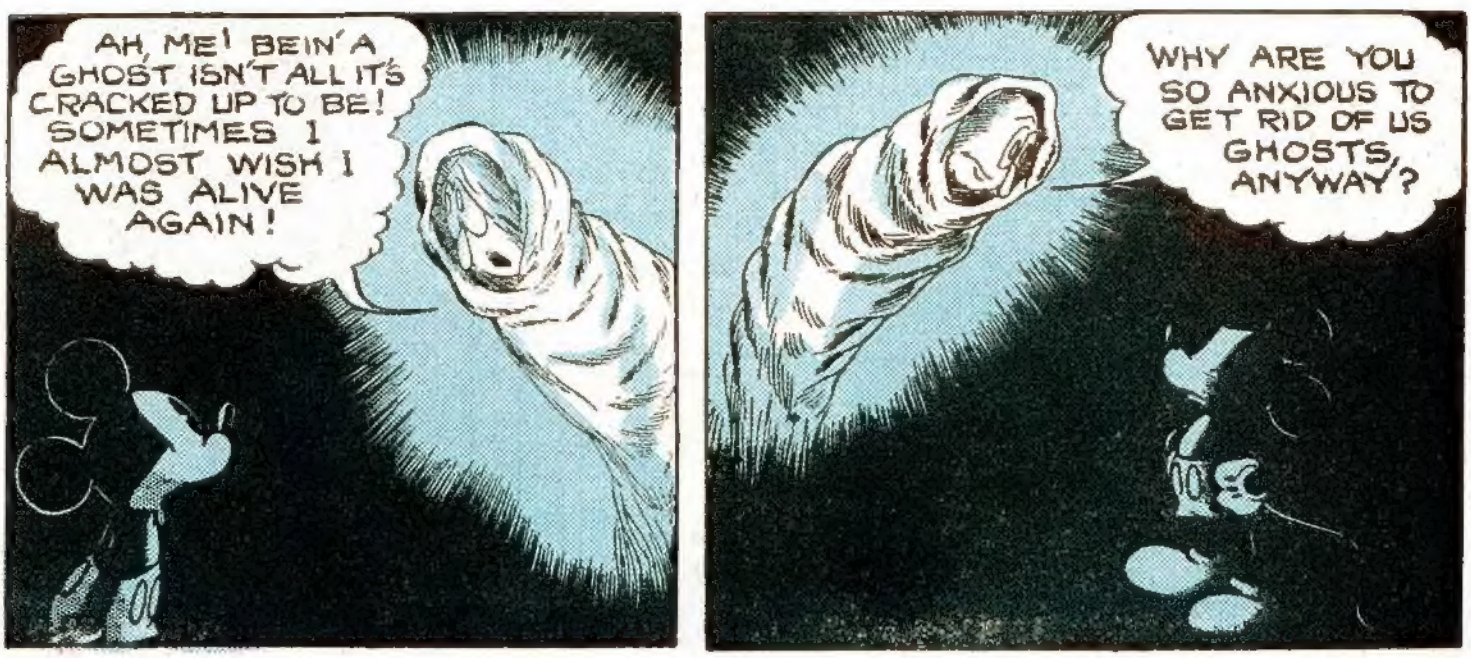
MICKEY MOUSE AND


HELLO, MICKEY! HERE I AM. AGAIN!
WHAT'S TH' IDEA O' YOU GHOSTS BOTHERIN' COLONEL BASSETT? WHY NOT GO AN' SCARE SOMEBODY ELSE FOR A WHILE?
I'LL TELL YOU, MICKEY! WE'RE ALL OLD-TIMERS! WE'VE BEEN DEAD 400 YEARS OR MORE!
IN THAT TIME, YOU GET TIRED OF THE SAME OLD THING — POPPING OUT FROM BEHIND FENCES AND YELLING "BOO!" IT BEGAN TO SEEM KIND OF SILLY TO US!
WE DECIDED TO FIND A NICE, COMFORTABLE HOME WHERE WE CAN LOAF, AND REST AND JUST DO SOME QUIET HAUNTING ON THE SIDE!
THIS HOUSE SUITS US — EXACTLY! AND WE'RE GOING TO STAY HERE FOR THE REST OF OUR UNNATURAL LIVES!
SO YOU MAY AS WELL GO HOME! FOR THERE'S ONE THING THAT NOBODY CAN DO — AND THAT IS: FIGHT GHOSTS!

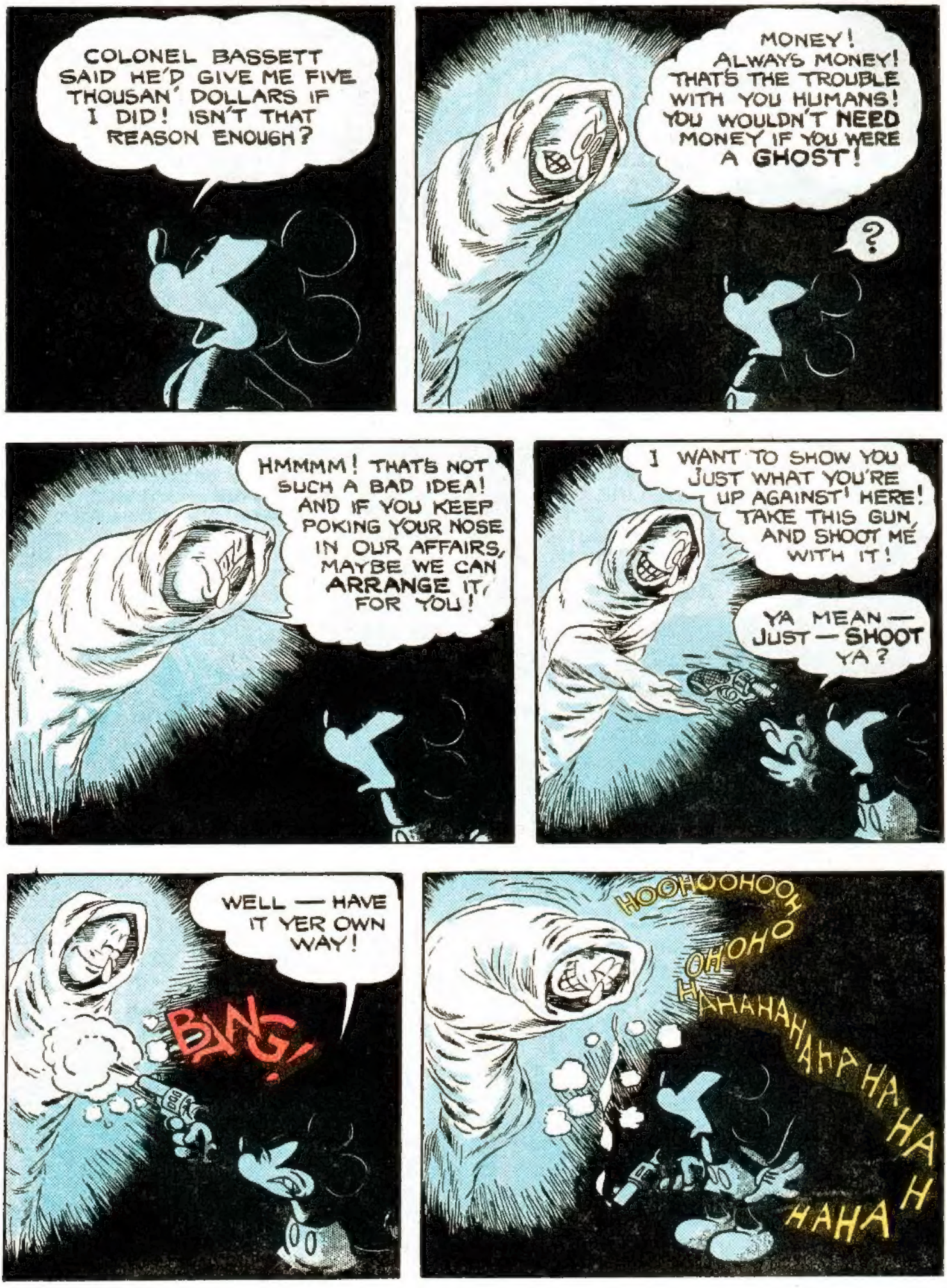
THE SEVEN GHOSTS


I TELL YOU, MICKEY, GHOSTING ISN'T WHAT IT ONCE WAS! THERE'S TOO MUCH COMPETITION! AND THE UNEMPLOYMENT SITUATION IS TERRIBLE!
?
YOU SHOULD O' BEEN DEAD A FEW YEARS AGO — THAT'S WHEN THINGS WAS GOOD! EVERYBODY WAS PRETTY NEAR SCARED TO DEATH, ANYWAY!

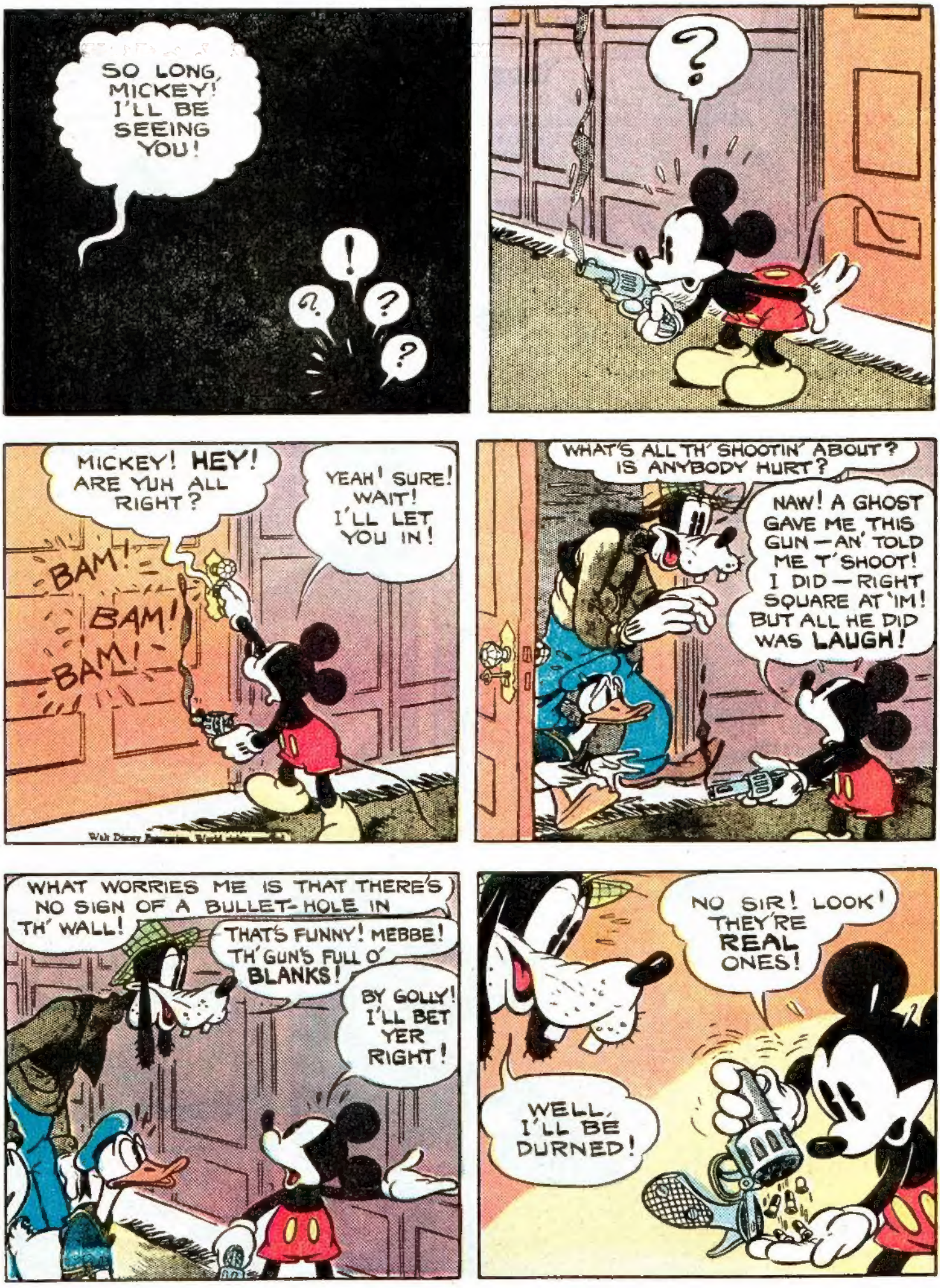

BUT NOW — SHUCKS! I NO SOONER LINE UP A PROSPECT AND GET ALL SET TO JUMP OUT AND SAY "BOO!" — WHEN SOME OTHER GHOST BEATS ME TO IT!
AND WHEN YOU DO SCARE SOMEBODY TO DEATH, IT JUST INCREASES THE COMPETITION — 'CAUSE THE NEW GHOST REMEMBERS WHAT KILLED HIM — AN' HE STEALS YER STUFF!


AH, ME! BEIN' A GHOST ISN'T ALL IT'S CRACKED UP TO BE! SOMETIMES I ALMOST WISH I WAS ALIVE AGAIN!
WHY ARE YOU SO ANXIOUS TO GET RID OF US GHOSTS, ANYWAY?

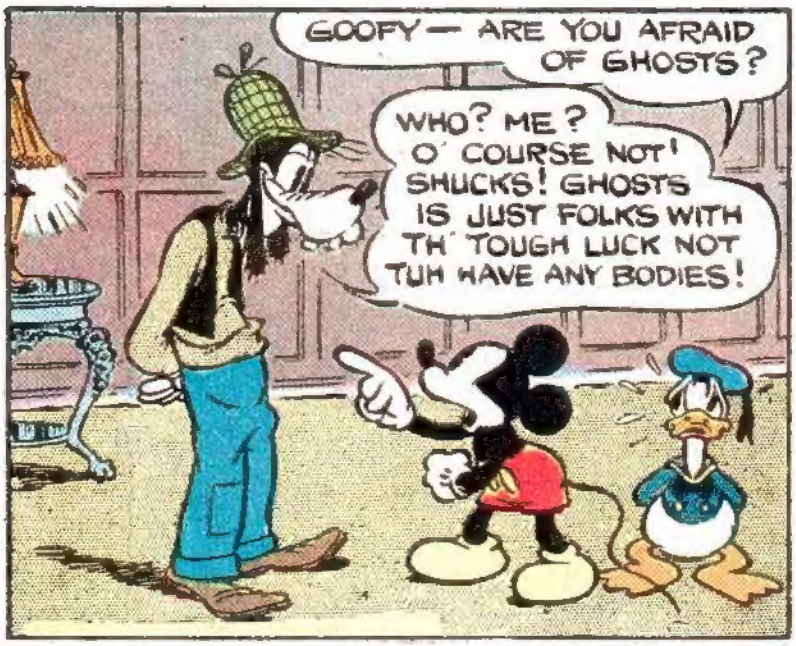
MICKEY MOUSE AND

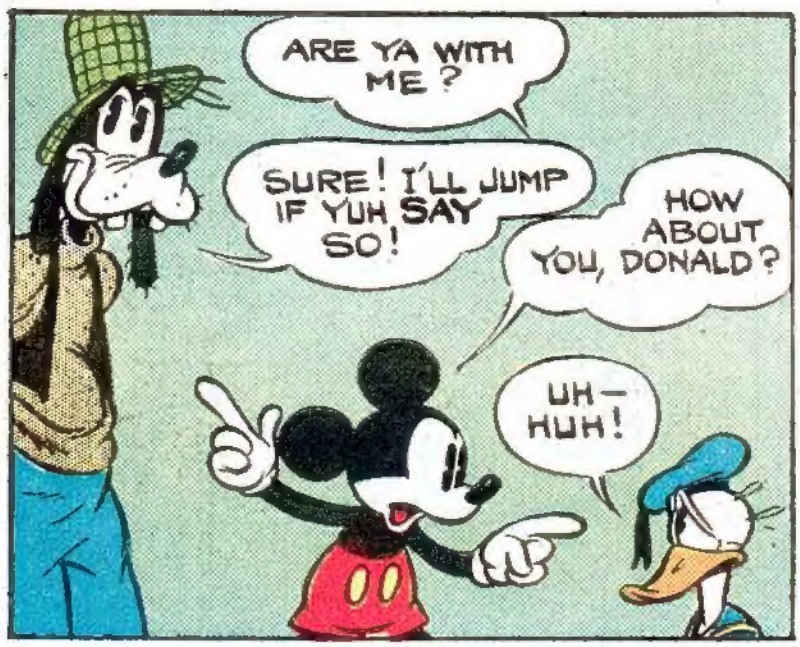

COLONEL BASSETT SAID HE'D GIVE ME FIVE THOUSAN' DOLLARS IF I DID! ISN'T THAT REASON ENOUGH?
MONEY! ALWAYS MONEY! THAT'S THE TROUBLE WITH YOU HUMANS! YOU WOULDN'T NEED MONEY IF YOU WERE A GHOST!
?
HMMMM! THAT'S NOT SUCH A BAD IDEA! AND IF YOU KEEP POKING YOUR NOSE IN OUR AFFAIRS, MAYBE WE CAN ARRANGE IT FOR YOU!
I WANT TO SHOW YOU JUST WHAT YOU'RE UP AGAINST! HERE! TAKE THIS GUN, AND SHOOT ME WITH IT!
YA MEAN — JUST — SHOOT YA?
WELL — HAVE IT YER OWN WAY!
BANG!
HOOHOOHOOH
OHOHO
HAHAHAH

THE SEVEN GHOSTS

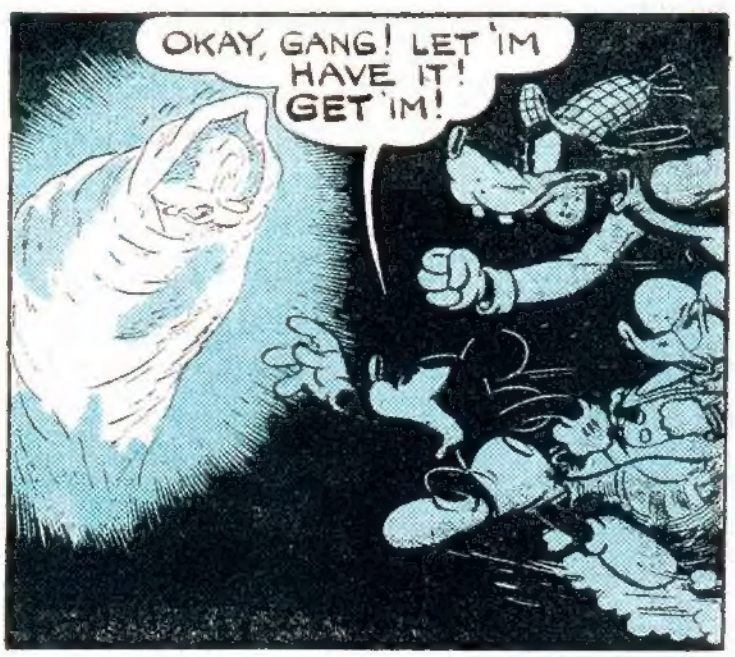

SO LONG, MICKEY! I'LL BE SEEING YOU!
!
?
?
?
?
MICKEY! HEY! ARE YUH ALL RIGHT?
YEAH! SURE! WAIT! I'LL LET YOU IN!
BAM!
BAM!
BAM!
WHAT'S ALL TH' SHOOTIN' ABOUT? IS ANYBODY HURT?
NAW! A GHOST GAVE ME THIS GUN — AN' TOLD ME T' SHOOT! I DID — RIGHT SQUARE AT 'IM! BUT ALL HE DID WAS LAUGH!
WHAT WORRIES ME IS THAT THERE'S NO SIGN OF A BULLET-HOLE IN TH' WALL!
THAT'S FUNNY! MEBBE! TH' GUN'S FULL O' BLANKS!
BY GOLLY! I'LL BET YER RIGHT!
NO SIR! LOOK! THEY'RE REAL ONES!
WELL, I'LL BE DURNED!

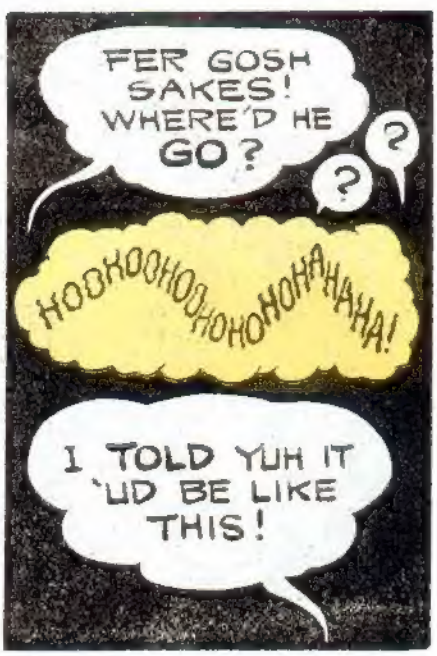
MICKEY MOUSE AND





HOT DIGGETTY! THERE GO TH' LIGHTS! NOW — WATCH FOR MY SIGNAL!
WELL — PICK OUT SOMETHIN' SOFT TUH LAND ON'! 'CAUSE, I WARN YUH IT'LL BE JUST LIKE TACKLIN' A SOAP BUBBLE!





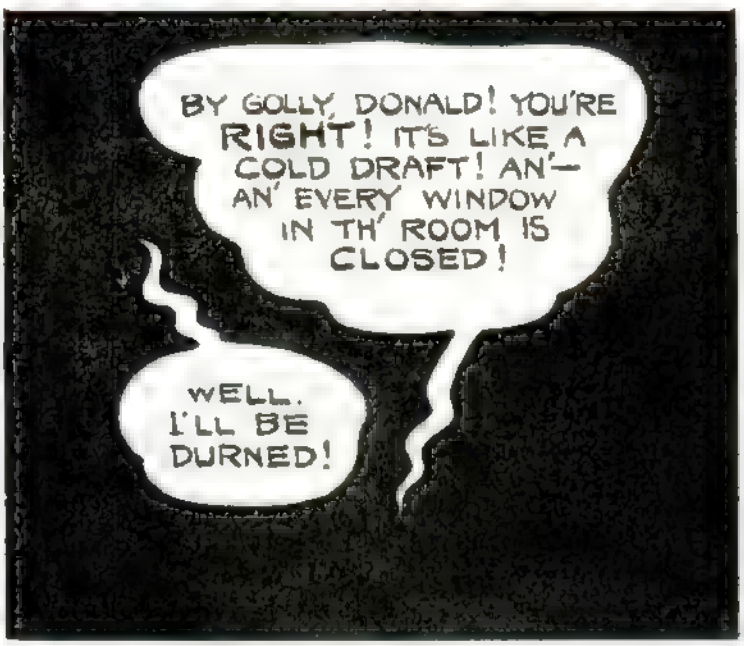
THE SEVEN GHOSTS

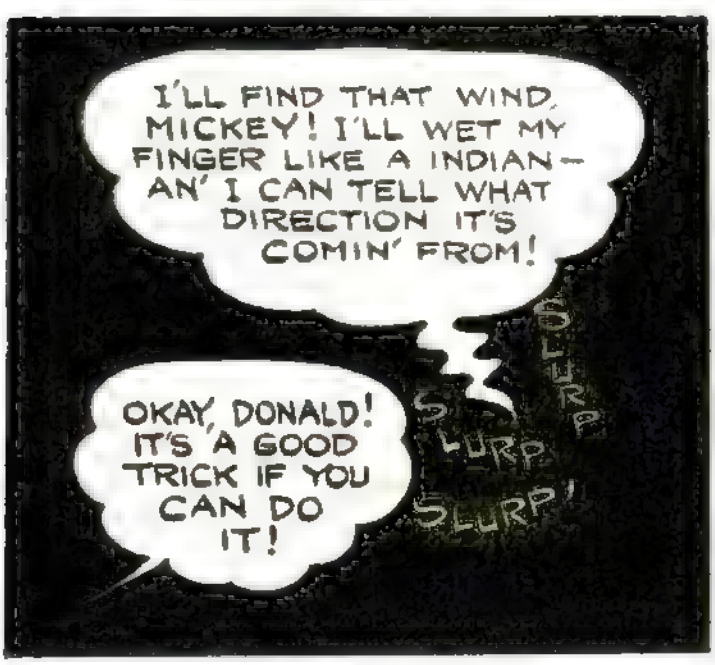
GOOFY! I'VE GOT 'IM! HELP! C'MERE! QUICK!
HOLD 'IM, MICKEY! HANG ON! I'M COMIN!
OOOOOOOF! GET OFF MY CHEST! RELEASE ME, YOU RUFFIANS! IT'S — IT'S AN ABOMINABLE OUTRAGE!
?
!
WHAT DO YOU MEAN, SUH — ATTACKING A MAN IN HIS OWN HOUSE?
WELL, FER — COLONEL BASSETT!
WALT DISNEY
FER GOSH SAKES COLONEL BASSETT! WHAT ARE YOU DOIN' HERE?
CAN'T A MAN WALK THROUGH HIS OWN HOUSE, SUH, WITHOUT BEING ATTACKED?
BUT — BUT — WE THOUGHT YOU WERE A GHOST!
NOT ONLY AM I ATTACKED, BUT I'M INSULTED! I'M GOING BACK TO BED, SUH — WHERE A MAN CAN BE SAFE!
BEING ASSAULTED IN MY OWN HOUSE — BY MEN I HIRED TO PROTECT ME! IT'S — IT'S AN ABOMINABLE OUTRAGE! THAT'S WHAT IT IS!
YEAH! IT SURE IS! AN' I'M BEGINNIN' T' THINK IT MIGHT BE MORE'N THAT!
WALT DISNEY

MICKEY MOUSE AND

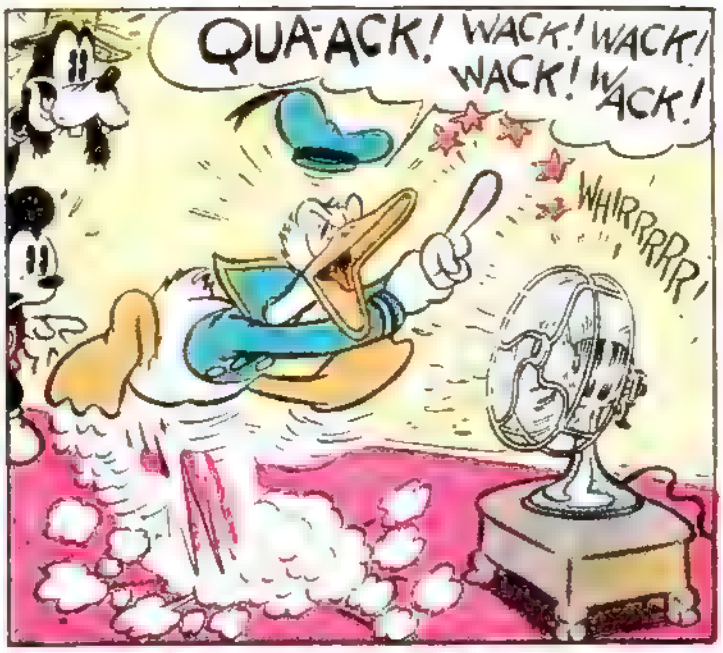
MICKEY IS LISTING EVERY POSSIBLE CLUE IN HIS ATTEMPT TO RID COLONEL BASSETT'S HOUSE OF THE SEVEN HAUNTS

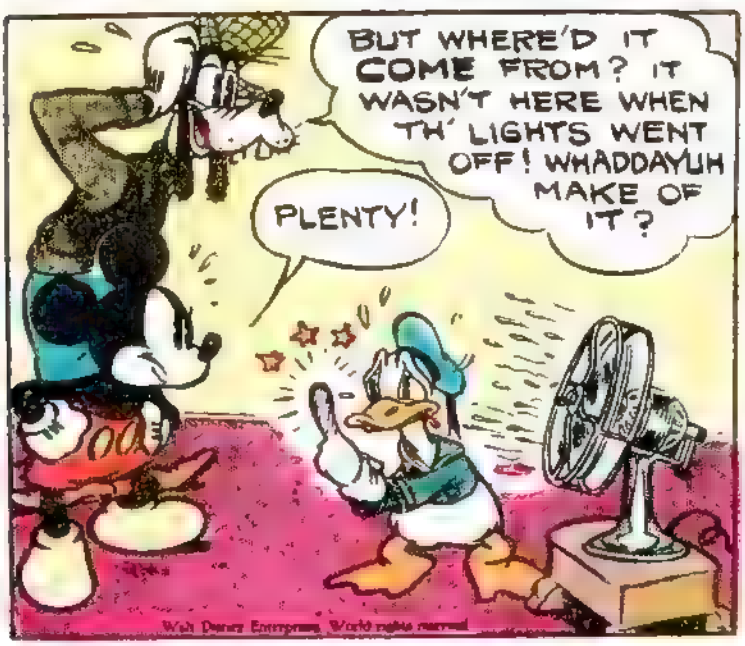
HAW! HAW! HAW! I'VE NOTICED YUH SHIVERIN'—BUT I DIDN'T KNOW IT WAS A BREEZE!
PIPE DOWN, GOOFY! WE CAN'T MISS ANY BETS! I'LL MAKE A NOTE OF IT AN—

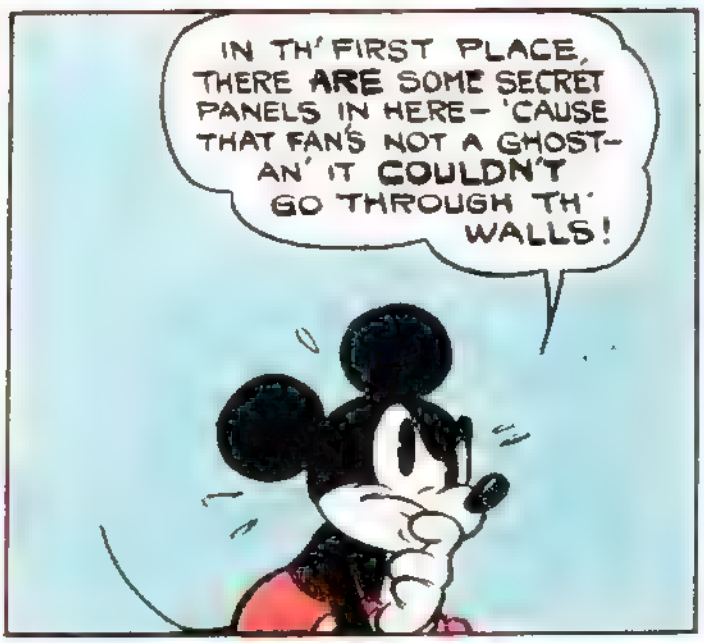


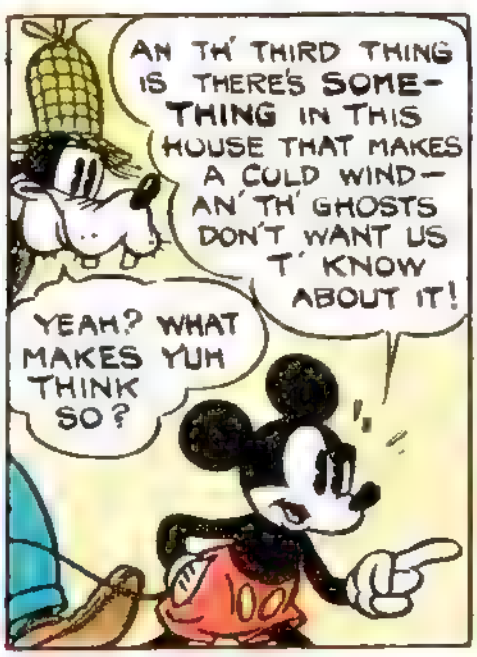

I'LL FIND THAT WIND, MICKEY! I'LL WET MY FINGER LIKE A INDIAN— AN' I CAN TELL WHAT DIRECTION IT'S COMIN' FROM!
SLURP
SLURP
SLURP!
OKAY, DONALD! IT'S A GOOD TRICK IF YOU CAN DO IT!

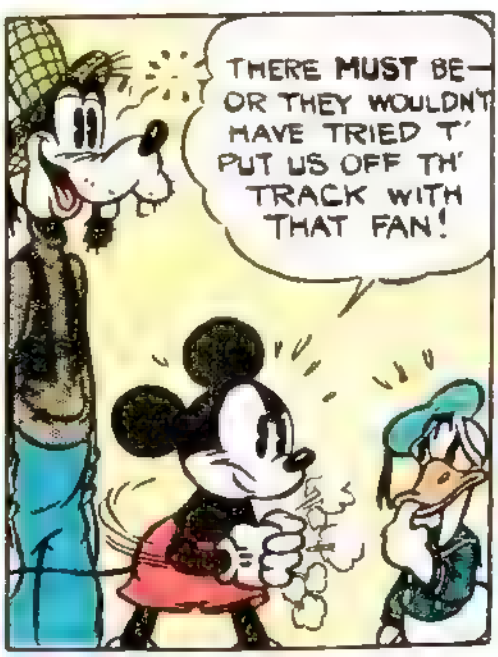
THE SEVEN GHOSTS



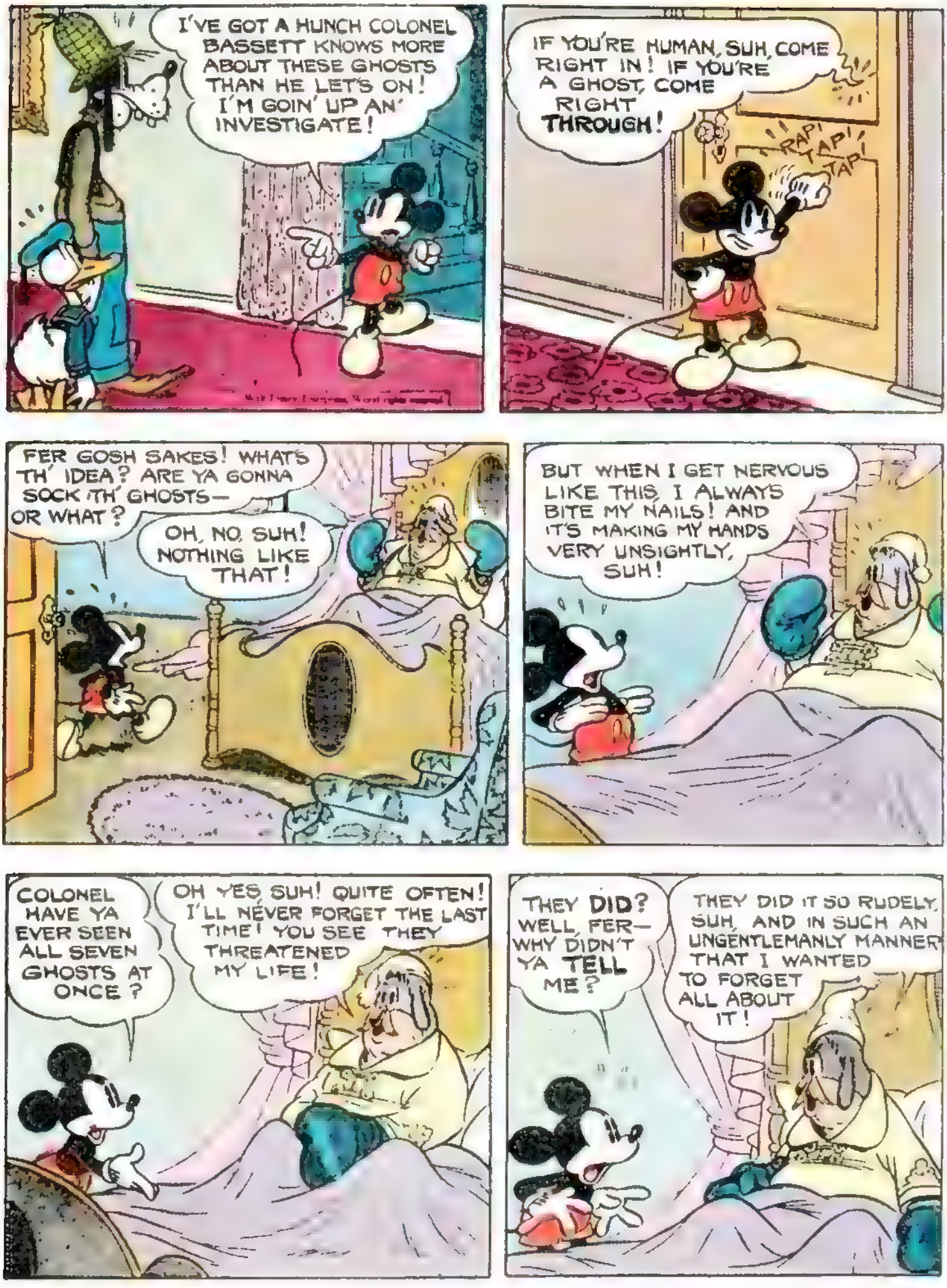




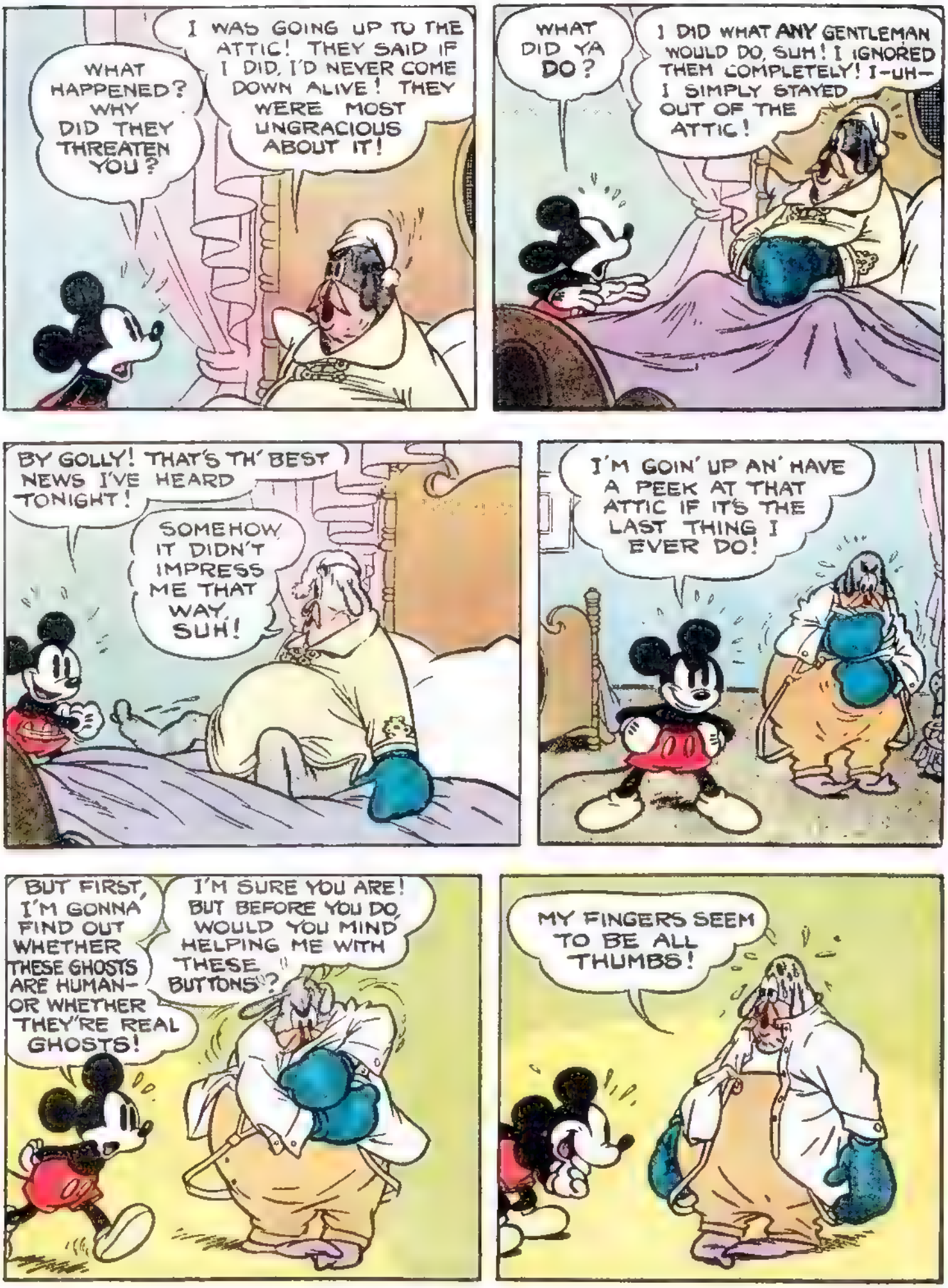

AN TH' THIRD THING IS THERE'S SOME-THING IN THIS HOUSE THAT MAKES A COLD WIND— AN' TH' GHOSTS DON'T WANT US T' KNOW ABOUT IT!
YEAH? WHAT MAKES YUH THINK SO?



MICKEY MOUSE AND

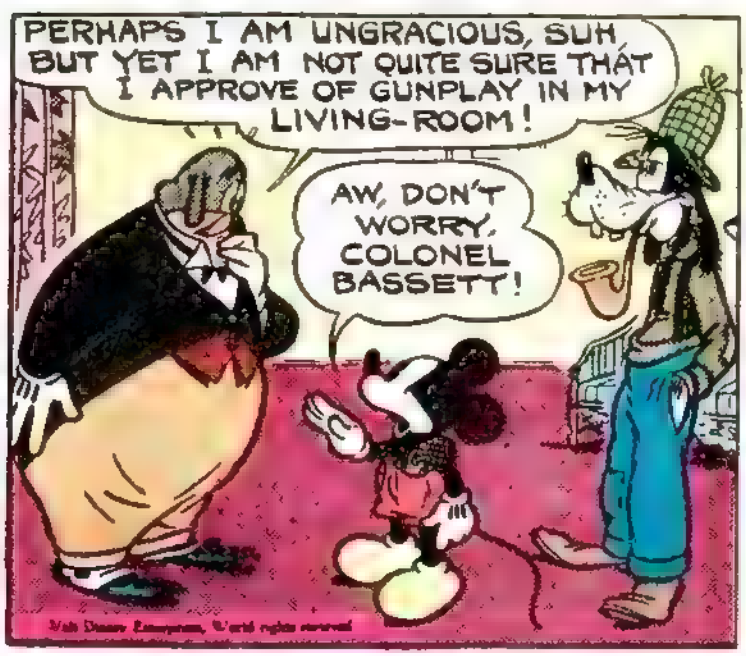

I'VE GOT A HUNCH COLONEL BASSETT KNOWS MORE ABOUT THESE GHOSTS THAN HE LET'S ON! I'M GOIN' UP AN' INVESTIGATE!
IF YOU'RE HUMAN, SUH, COME RIGHT IN! IF YOU'RE A GHOST, COME RIGHT THROUGH!
RAP! TAP! TAP!
FER GOSH SAKES! WHAT'S TH' IDEA? ARE YA GONNA SOCK TH' GHOSTS— OR WHAT?
OH, NO, SUH! NOTHING LIKE THAT!
BUT WHEN I GET NERVOUS LIKE THIS, I ALWAYS BITE MY NAILS! AND IT'S MAKING MY HANDS VERY UNSIGHTLY, SUH!
COLONEL HAVE YA EVER SEEN ALL SEVEN GHOSTS AT ONCE?
OH YES, SUH! QUITE OFTEN! I'LL NEVER FORGET THE LAST TIME! YOU SEE THEY THREATENED MY LIFE!
THEY DID? WELL, FER— WHY DIDN'T YA TELL ME?
THEY DID IT SO RUDELY, SUH, AND IN SUCH AN UNGENTLEMANLY MANNER THAT I WANTED TO FORGET ALL ABOUT IT!

THE SEVEN GHOSTS


WHAT HAPPENED? WHY DID THEY THREATEN YOU?
I WAS GOING UP TO THE ATTIC! THEY SAID IF I DID, I'D NEVER COME DOWN ALIVE! THEY WERE MOST UNGRACIOUS ABOUT IT!
WHAT DID YA DO?
I DID WHAT ANY GENTLEMAN WOULD DO, SUH! I IGNORED THEM COMPLETELY! I-UH— I SIMPLY STAYED OUT OF THE ATTIC!
BY GOLLY! THAT'S TH' BEST NEWS I'VE HEARD TONIGHT!
SOMEHOW IT DIDN'T IMPRESS ME THAT WAY, SUH!
I'M GOIN' UP AN' HAVE A PEEK AT THAT ATTIC IF IT'S THE LAST THING I EVER DO!
BUT FIRST, I'M GONNA FIND OUT WHETHER THESE GHOSTS ARE HUMAN— OR WHETHER THEY'RE REAL GHOSTS!
I'M SURE YOU ARE! BUT BEFORE YOU DO, WOULD YOU MIND HELPING ME WITH THESE BUTTONS!?
MY FINGERS SEEM TO BE ALL THUMBS!

MICKEY MOUSE AND

IF THEY ARE CRIMINALS, I'M NOT GONNA FOOL AROUND WITH 'EM! I'LL GO AFTER TH' WHOLE GANG — DEAD OR ALIVE!
BUT WHAT WILL YOU DO IF YOU DISCOVER THAT THEY ARE REALLY GHOSTS?

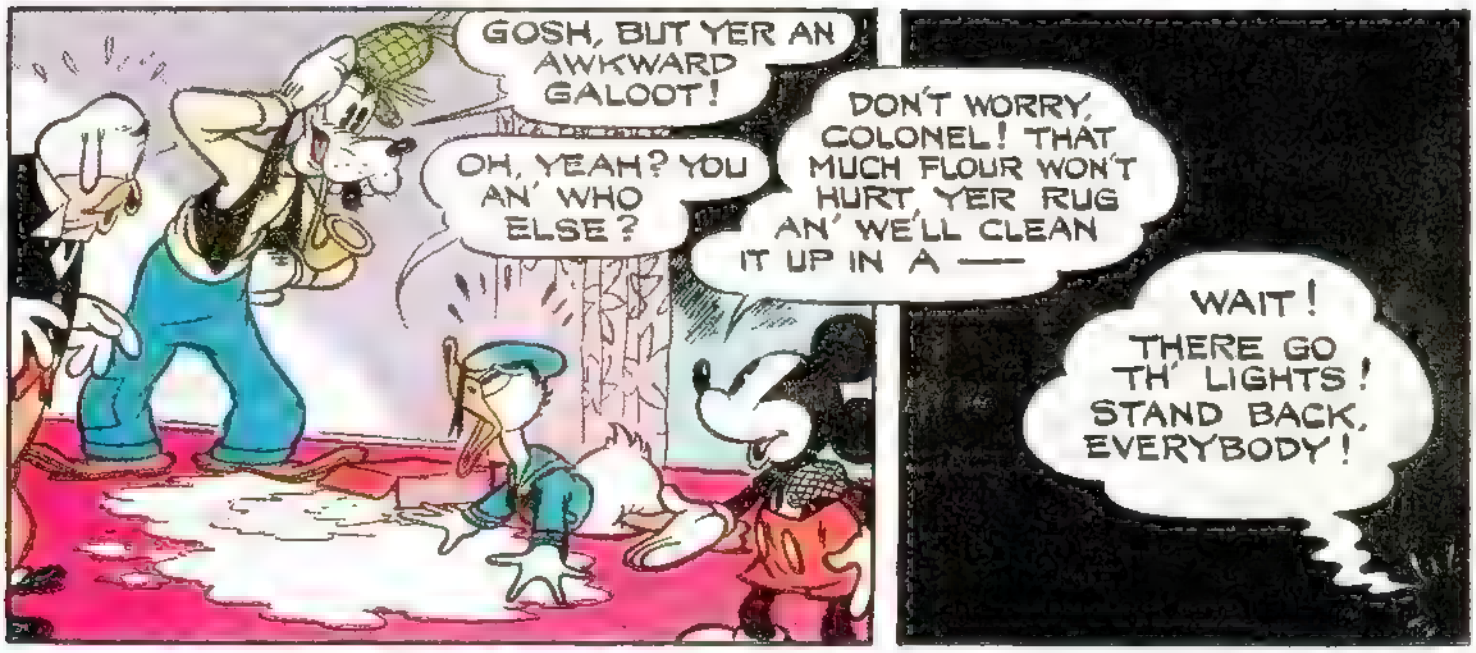

PERHAPS I AM UNGRACIOUS, SUH, BUT YET I AM NOT QUITE SURE THAT I APPROVE OF GUNPLAY IN MY LIVING-ROOM!
AW, DON'T WORRY, COLONEL BASSETT!

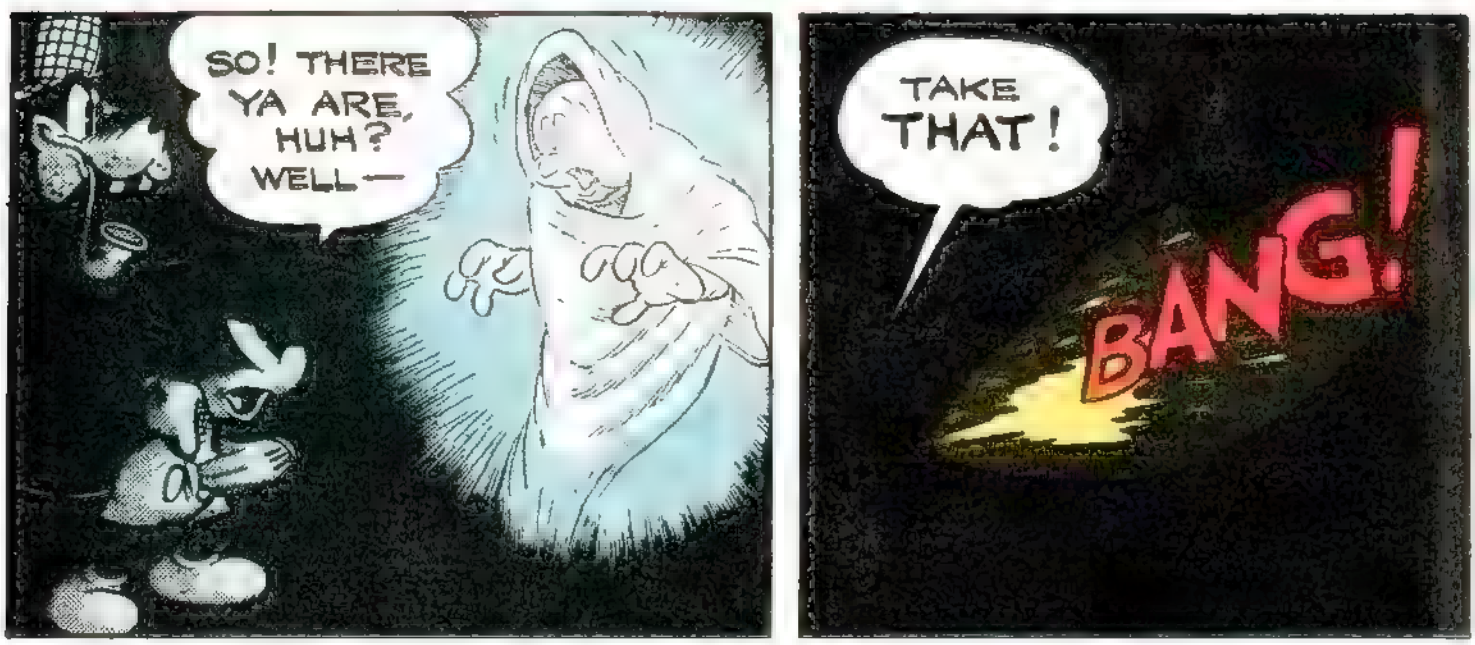
IF I MAKE ANY HOLES IN TH' WALL, I'LL HAVE 'EM FIXED WITH TH' MONEY YER GONNA PAY ME IF WE GET RID O' TH' GHOSTS!
VERY WELL, SUH! I HOPE YOU'LL PARDON ME FOR MENTIONING IT!

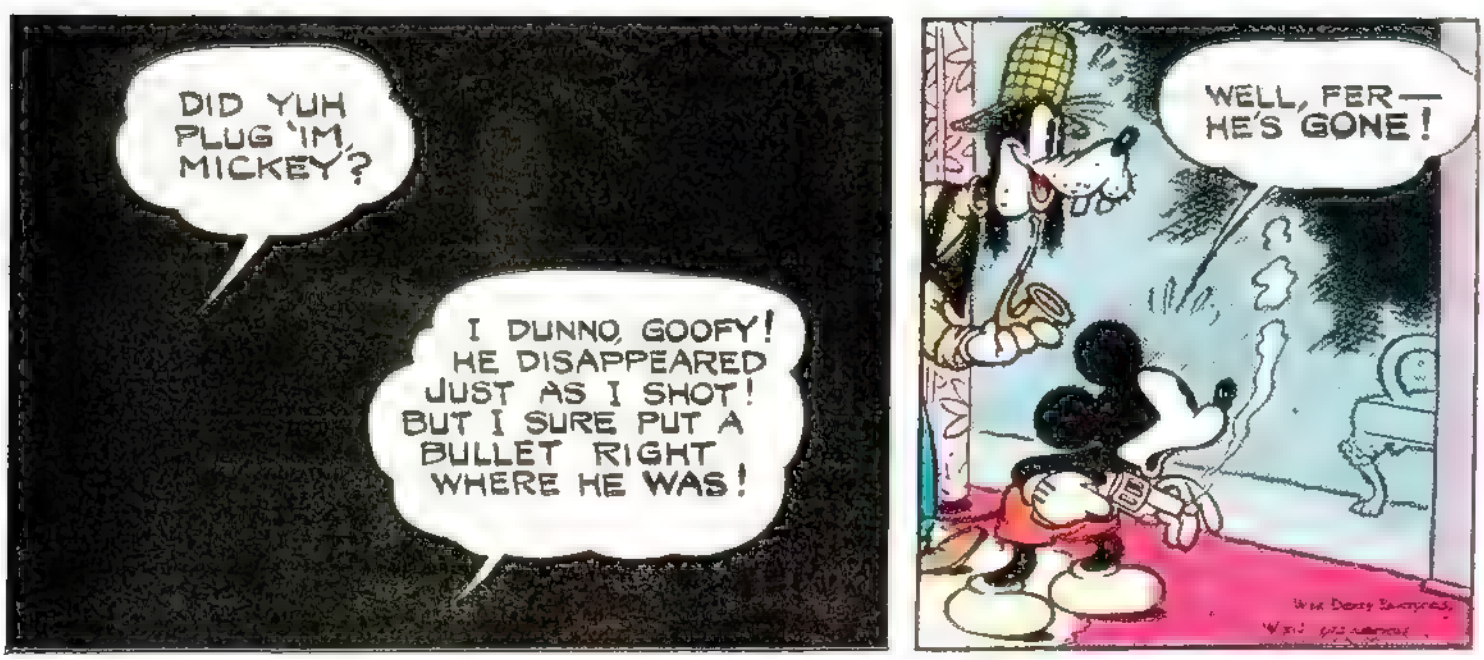
THE SEVEN GHOSTS

BUT, MICKEY— WHY SHOOT 'EM ANY MORE? YOU TRIED IT ONCET — AN' ALL TH' GHOST DID WAS LAUGH AT YUH!
YEAH! BUT I'M STILL NOT SURE IT WASN'T A BLANK! REMEMBER— TH' GHOST LOADED THAT GUN!
BUT THIS TIME, I'VE EXAMINED TH' BULLETS! AN' WHEN I SHOOT AGAIN, THERE'S BOUND T' BE A HOLE IN SUMPIN'!
REMEMBER — WHEN TH' NEXT GHOST SHOWS UP, I'M GONNA TAKE A SHOT AT 'IM! SO IF TH' LIGHTS GO OUT—
HE SAID SUMPIN' ABOUT BEIN' HUNGRY!
FER GOSH SAKES! WHERE'S DONALD?
LOOK, YOU GUYS! FLAPJACK FLOUR! HOW'D YOU LIKE A NICE BATCH O'—
CONGRATULATIONS, COLONEL BASSETT!
AFTER SPILLING FLOUR ALL OVER MY CARPET? WHAT FOR, SUH?
HE MIGHT-A BEEN CARRYIN' TH' MAPLE SYRUP, TOO!

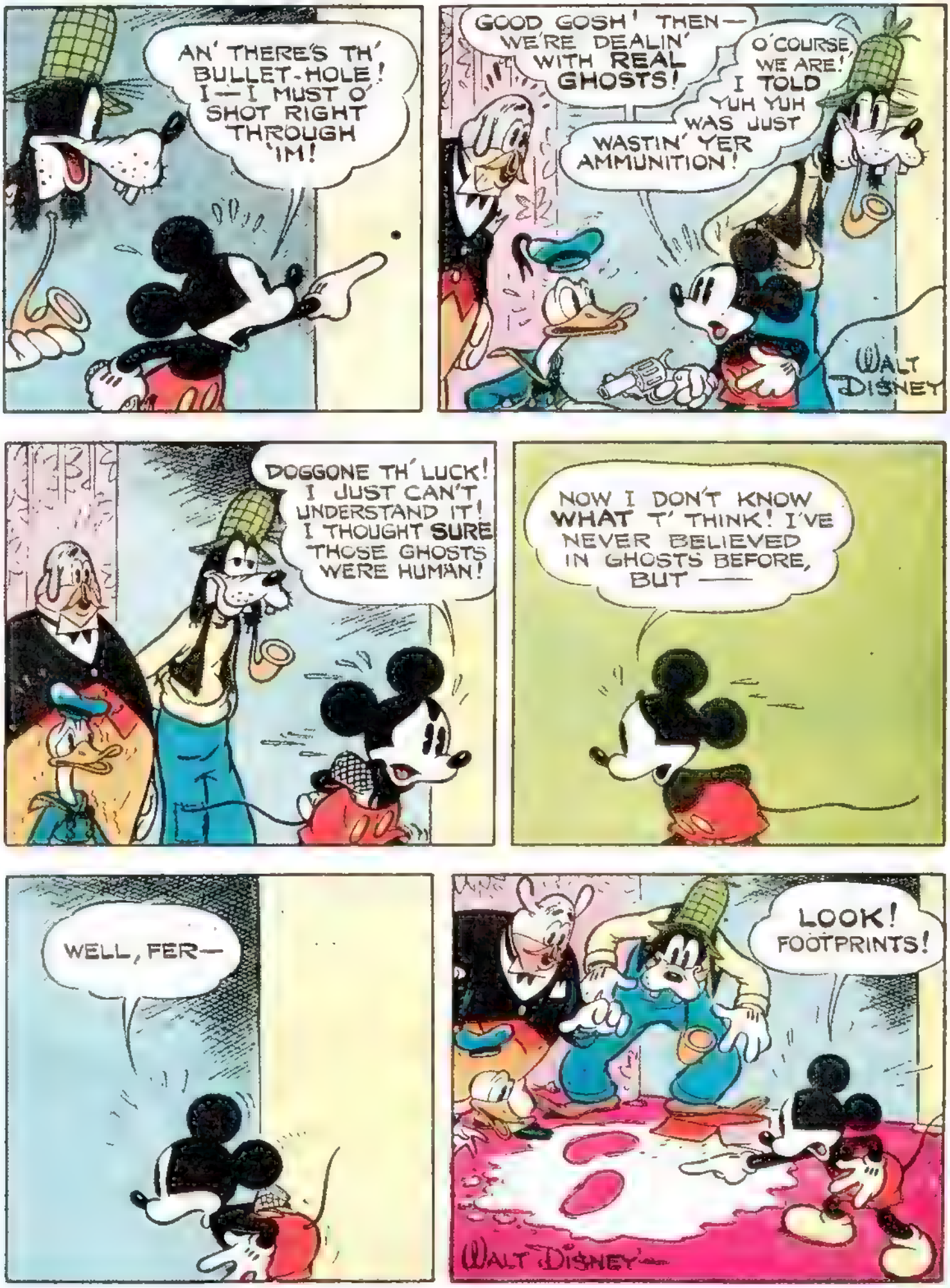
MICKEY MOUSE AND


GOSH, BUT YER AN AWKWARD GALOOT!
OH, YEAH? YOU AN' WHO ELSE?
DON'T WORRY, COLONEL! THAT MUCH FLOUR WON'T HURT YER RUG AN' WE'LL CLEAN IT UP IN A ——
WAIT! THERE GO TH' LIGHTS! STAND BACK, EVERYBODY!

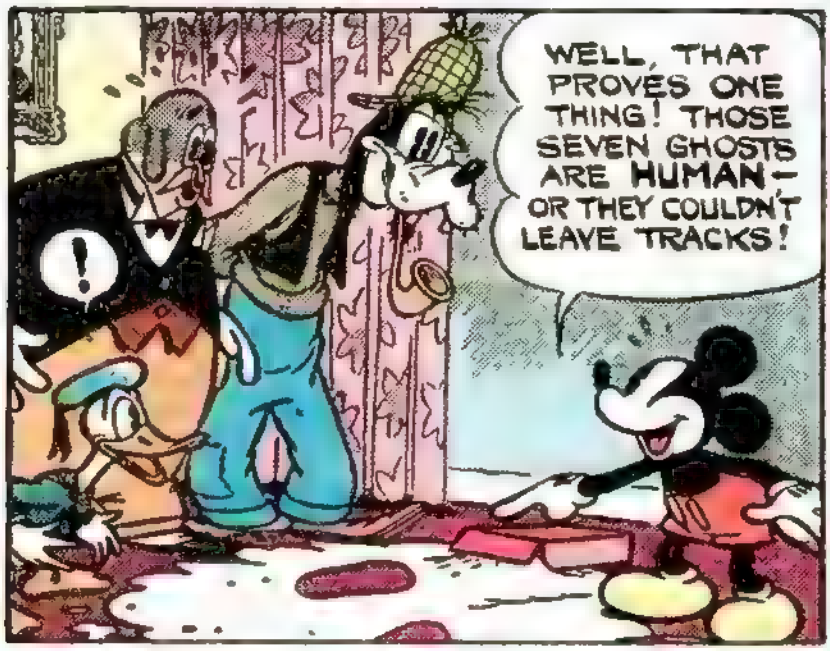


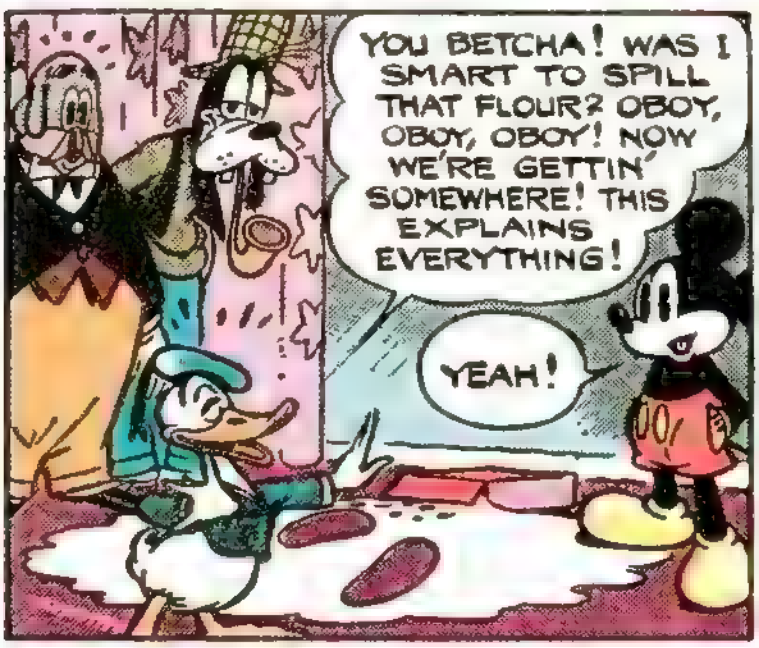

DID YUH PLUG 'IM, MICKEY?
I DUNNO, GOOFY! HE DISAPPEARED JUST AS I SHOT! BUT I SURE PUT A BULLET RIGHT WHERE HE WAS!
WELL, FER— HE'S GONE!

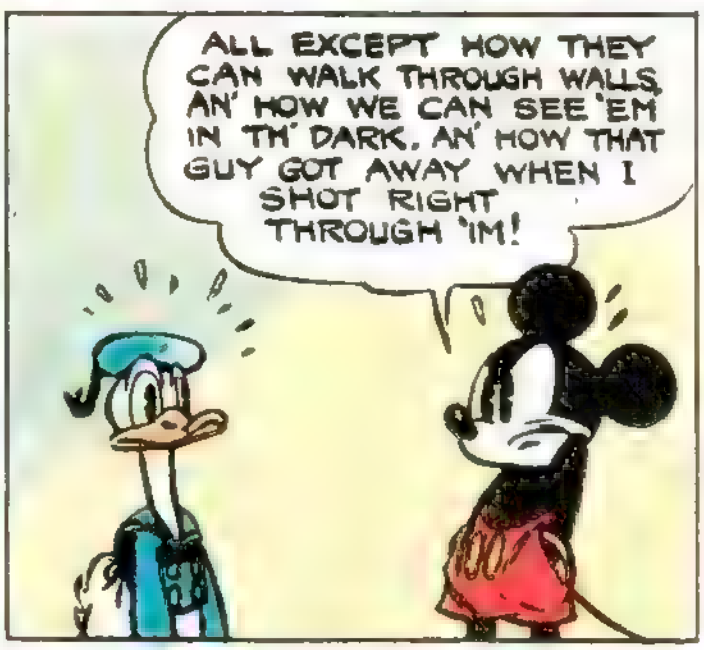
THE SEVEN GHOSTS

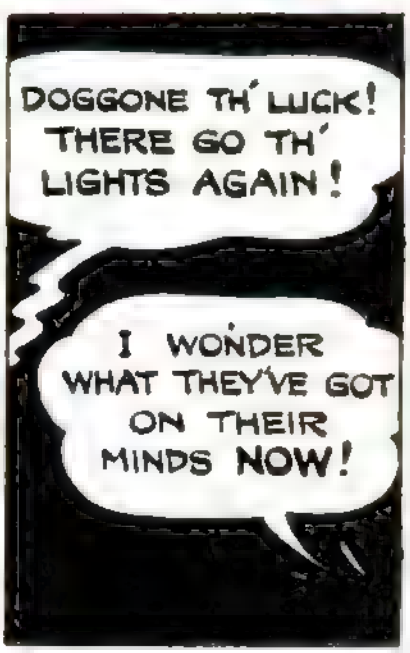

AN' THERE'S TH' BULLET-HOLE! I—I MUST O' SHOT RIGHT THROUGH 'IM!
GOOD GOSH! THEN— WE'RE DEALIN' WITH REAL GHOSTS!
O'COURSE, WE ARE! I TOLD YUH YUH WAS JUST WASTIN' YER AMMUNITION!
WALT DISNEY
DOGGONE TH' LUCK! I JUST CAN'T UNDERSTAND IT! I THOUGHT SURE THOSE GHOSTS WERE HUMAN!
NOW I DON'T KNOW WHAT T' THINK! I'VE NEVER BELIEVED IN GHOSTS BEFORE, BUT ——
WELL, FER—
LOOK! FOOTPRINTS!
WALT DISNEY

MICKEY MOUSE AND





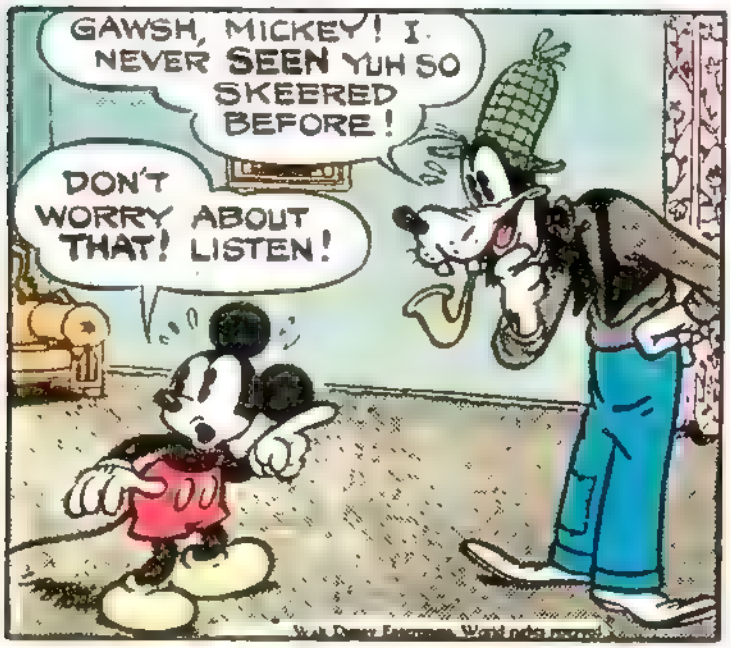

ALL EXCEPT HOW THEY CAN WALK THROUGH WALLS AN' HOW WE CAN SEE 'EM IN TH' DARK. AN' HOW THAT GUY GOT AWAY WHEN I SHOT RIGHT THROUGH 'IM!

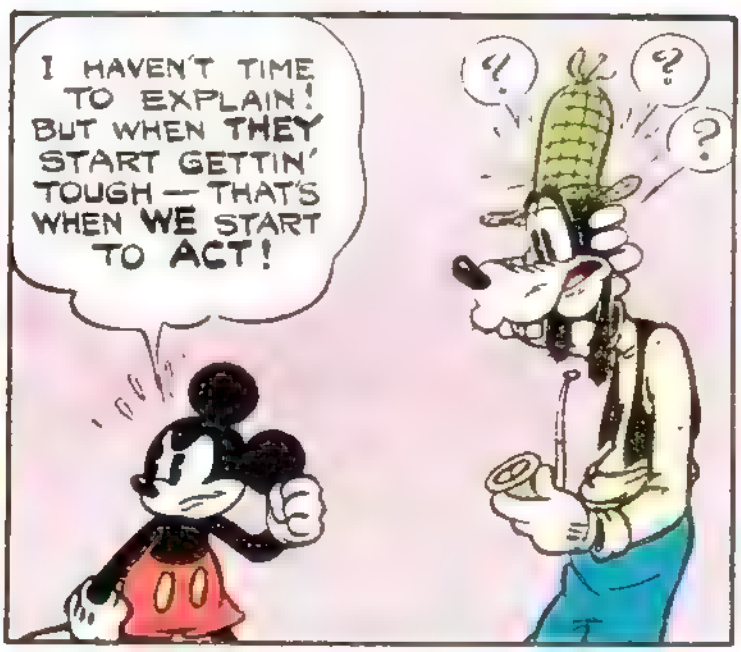


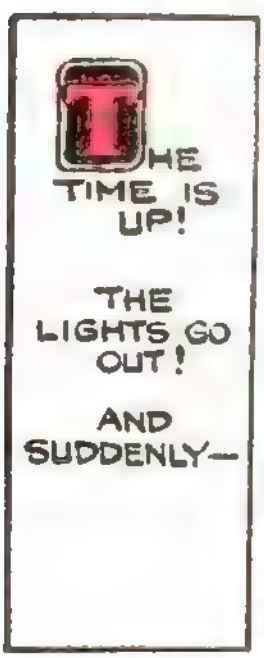
THE SEVEN GHOSTS

WELL, FER— HEY! WHERE'S MY GUN?
?
?
!
!
HERE IT IS MY FRIEND! WHEN YOU FIRED AT ME, YOU ASKED FOR TROUBLE! WELL— NOW YOU'RE GOING TO GET SOME!
WE'VE BEEN EASY WITH YOU UP TO NOW! BUT YOU STARTED THE ROUGH STUFF — AND WE'RE GOING TO FINISH IT
?
AW, GEE, MISTER GHOST! I'M AWFUL SORRY! PLEASE DON'T DO ANYTHING TO US!
I DIDN'T MEAN T' MAKE YA SORE! I KNEW A BULLET COULDN'T HURT YA, ON ACCOUNT OF YER A GHOST! DON'T YA SEE?
LET'S ALL GET TOGETHER— AN' TALK IT OVER! MEBBE WE CAN SETTLE IT WITHOUT ANY TROUBLE!
VERY WELL! I'LL BE BACK IN FIVE MINUTES— WITH THE REST OF THE GHOSTS!
BUT REMEMBER— NO TRICKS — OR YOU'LL REGRET IT!
N-N-NO, SIR! Y-Y-YES, SIR!
WAL, I'LL BE DURNED! I NEVER THOUGHT I'D SEE TH' DAY WHEN MICKEY MOUSE TURNED YALLER!

MICKEY MOUSE AND



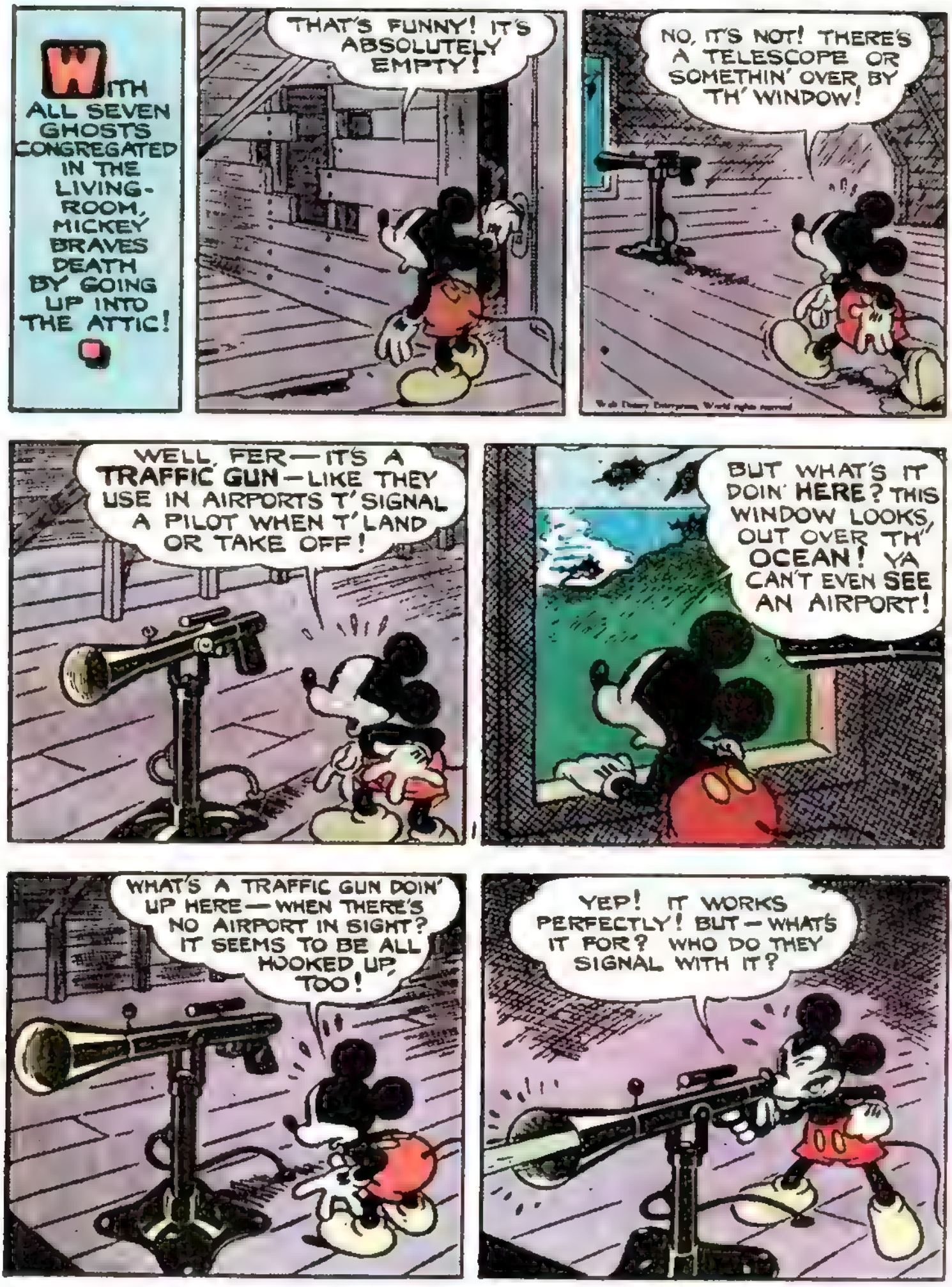




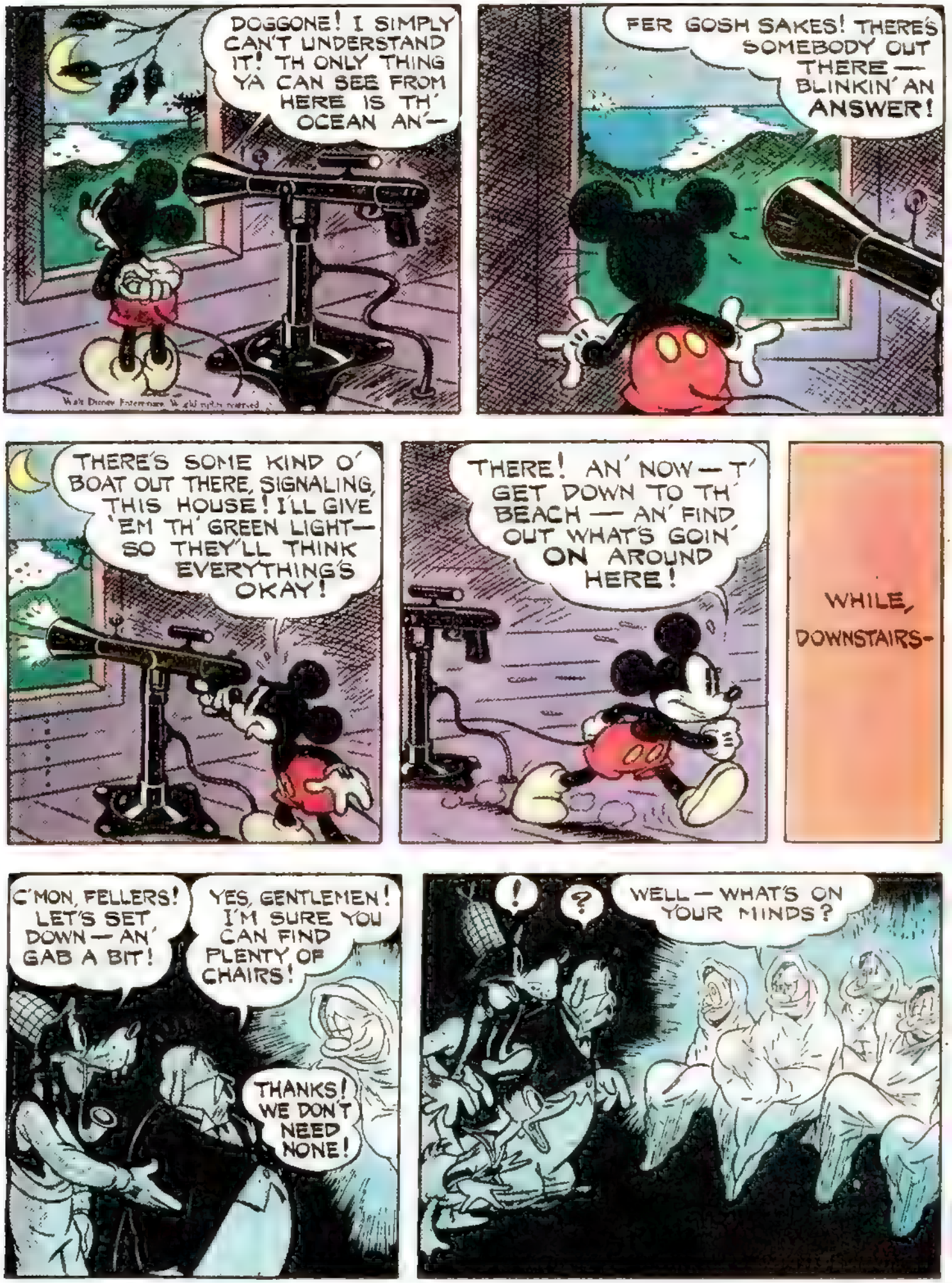
THE SEVEN GHOSTS

WE TOLD YOU TO LEAVE US ALONE! YOU DIDN'T DO IT! SO NOW YOU'RE GONNA REGRET IT!
HOOHOOHO!
HO
AHAHAHA!
CRASH!
NOW — HOW ABOUT THE REST OF YOU GUYS?
SHUCKS! NO USE HAVIN' ANY TROUBLE! LET'S SET — AN' TALK THINGS OVER!
HOT DIGGETTY! GOOFY'S KEEPIN' 'EM INTERESTED! NOW'S MY CHANCE!
AS LONG AS THEY'RE ALL IN THERE, THEY MUST BE LEAVIN' TH' ATTIC UNGUARDED!
I DON'T KNOW WHAT'S UP HERE — BUT I'M GONNA FIND OUT— OR BUST!

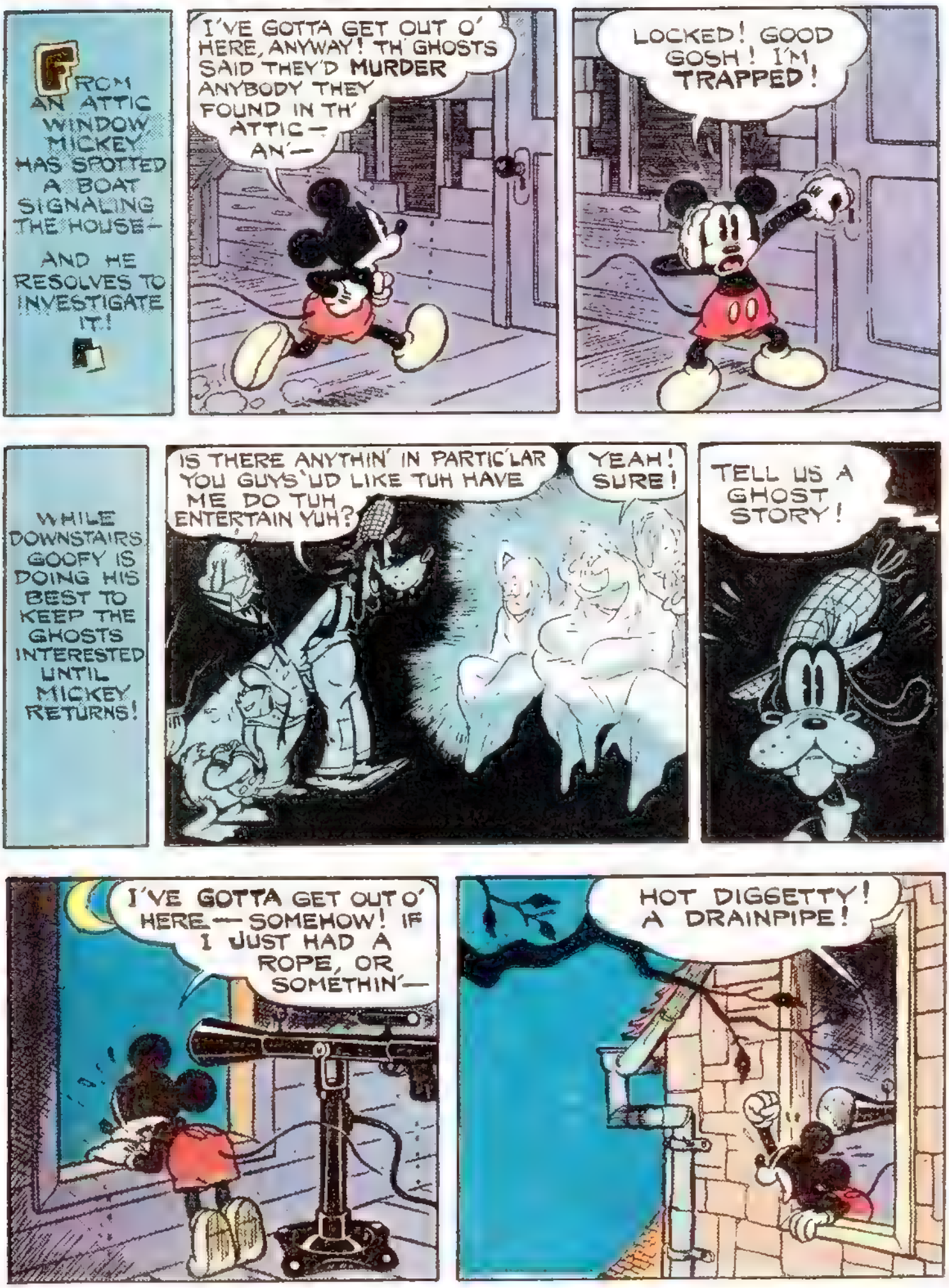
MICKEY MOUSE AND


WITH ALL SEVEN GHOSTS CONGREGATED IN THE LIVING-ROOM, MICKEY BRAVES DEATH BY GOING UP INTO THE ATTIC!
THAT'S FUNNY! IT'S ABSOLUTELY EMPTY!
NO, IT'S NOT! THERE'S A TELESCOPE OR SOMETHIN' OVER BY TH' WINDOW!
WELL, FER—IT'S A TRAFFIC GUN—LIKE THEY USE IN AIRPORTS T' SIGNAL A PILOT WHEN T' LAND OR TAKE OFF!
BUT WHAT'S IT DOIN' HERE? THIS WINDOW LOOKS OUT OVER TH' OCEAN! YA CAN'T EVEN SEE AN AIRPORT!
WHAT'S A TRAFFIC GUN DOIN' UP HERE—WHEN THERE'S NO AIRPORT IN SIGHT? IT SEEMS TO BE ALL HOOKED UP, TOO!
YEP! IT WORKS PERFECTLY! BUT—WHAT'S IT FOR? WHO DO THEY SIGNAL WITH IT?

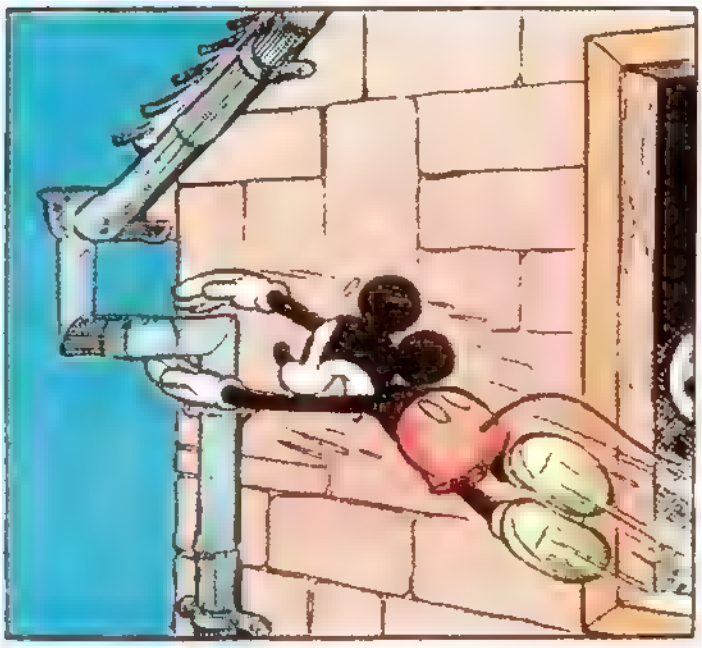
THE SEVEN GHOSTS

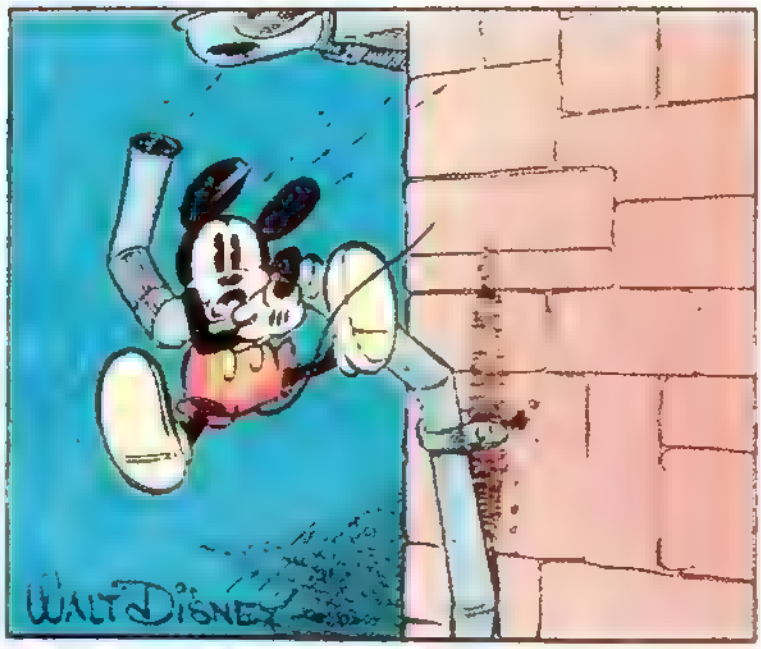

DOGGONE! I SIMPLY CAN'T UNDERSTAND IT! TH ONLY THING YA CAN SEE FROM HERE IS TH' OCEAN AN'—
FER GOSH SAKES! THERE'S SOMEBODY OUT THERE— BLINKIN' AN ANSWER!
THERE'S SOME KIND O' BOAT OUT THERE, SIGNALING, THIS HOUSE! I'LL GIVE 'EM TH' GREEN LIGHT— SO THEY'LL THINK EVERYTHING'S OKAY!
THERE! AN' NOW— T' GET DOWN TO TH' BEACH — AN' FIND OUT WHAT'S GOIN' ON AROUND HERE!
WHILE, DOWNSTAIRS-
C'MON, FELLERS! LET'S SET DOWN— AN' GAB A BIT!
YES, GENTLEMEN! I'M SURE YOU CAN FIND PLENTY OF CHAIRS!
THANKS! WE DON'T NEED NONE!
!
?
WELL— WHAT'S ON YOUR MINDS?

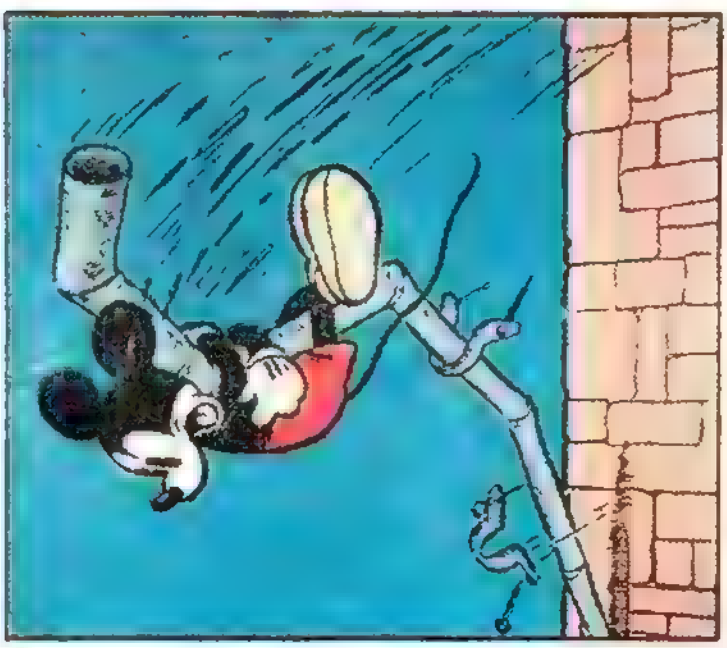
MICKEY MOUSE AND

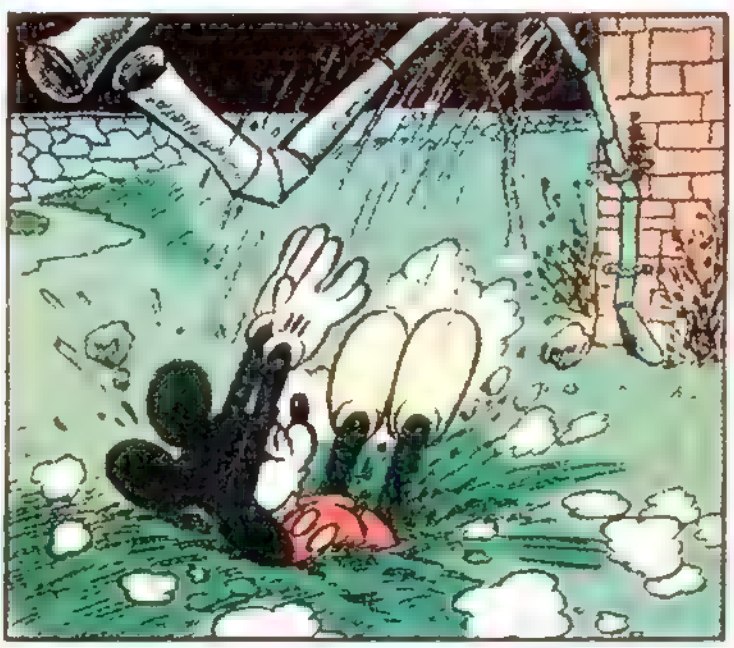

FROM AN ATTIC WINDOW MICKEY HAS SPOTTED A BOAT SIGNALING THE HOUSE—
AND HE RESOLVES TO INVESTIGATE IT!
I'VE GOTTA GET OUT O' HERE, ANYWAY! TH' GHOSTS SAID THEY'D MURDER ANYBODY THEY FOUND IN TH' ATTIC— AN'—
LOCKED! GOOD GOSH! I'M TRAPPED!
WHILE DOWNSTAIRS GOOFY IS DOING HIS BEST TO KEEP THE GHOSTS INTERESTED UNTIL MICKEY RETURNS!
IS THERE ANYTHIN' IN PARTIC'LAR YOU GUYS'UD LIKE TUH HAVE ME DO TUH ENTERTAIN YUH?
YEAH! SURE!
TELL US A GHOST STORY!
I'VE GOTTA GET OUT O' HERE— SOMEHOW! IF I JUST HAD A ROPE, OR SOMETHIN'—
HOT DIGGETTY! A DRAINPIPE!

THE SEVEN GHOSTS

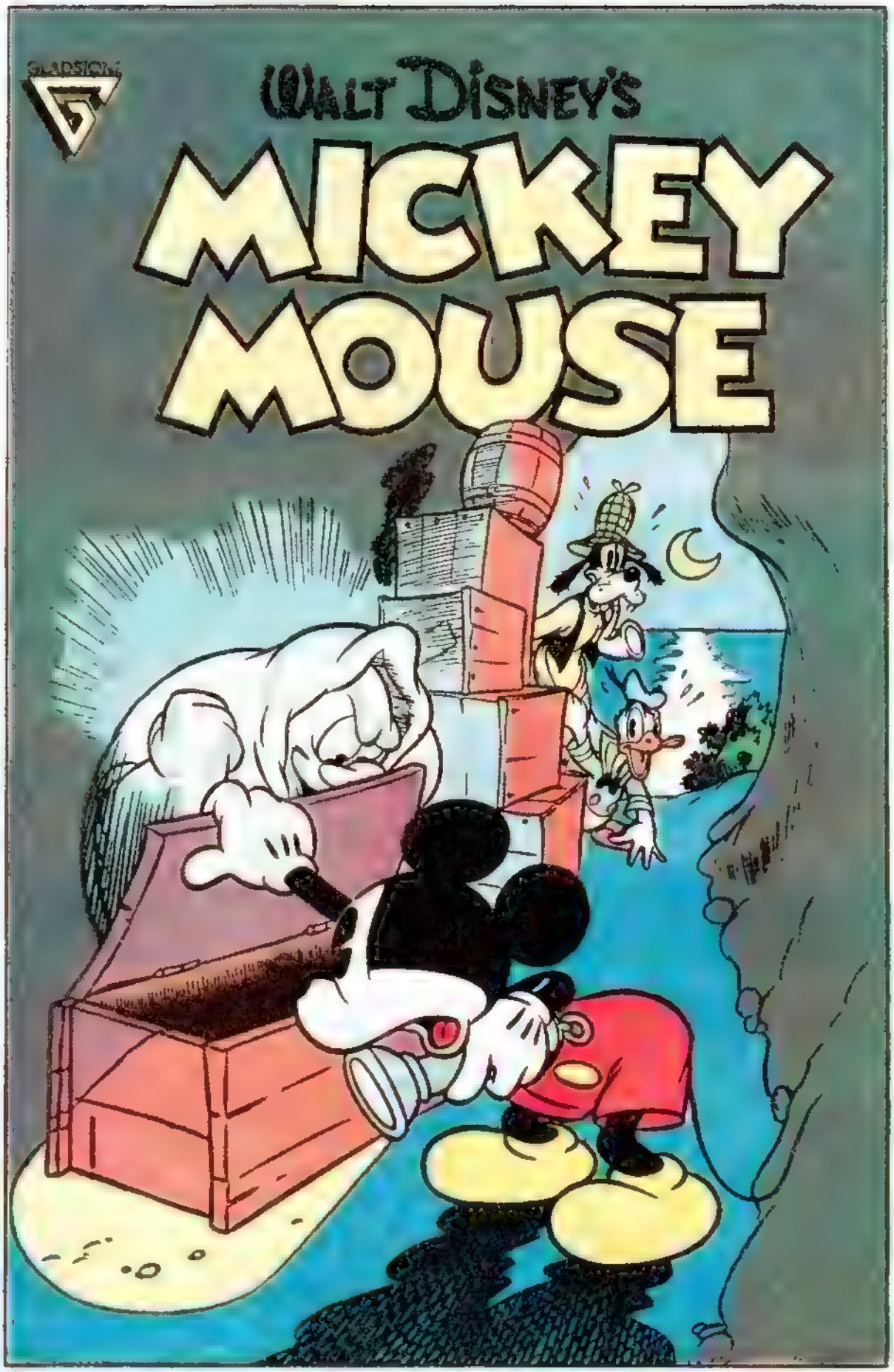








NEXT ISSUE, MICKEY UNCOVERS THE STARTLING SECRET OF THE SEVEN GHOSTS!

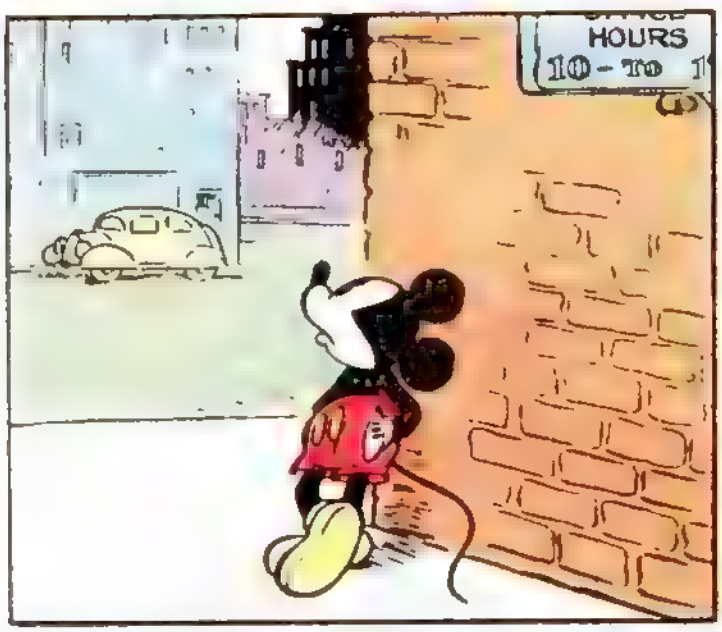


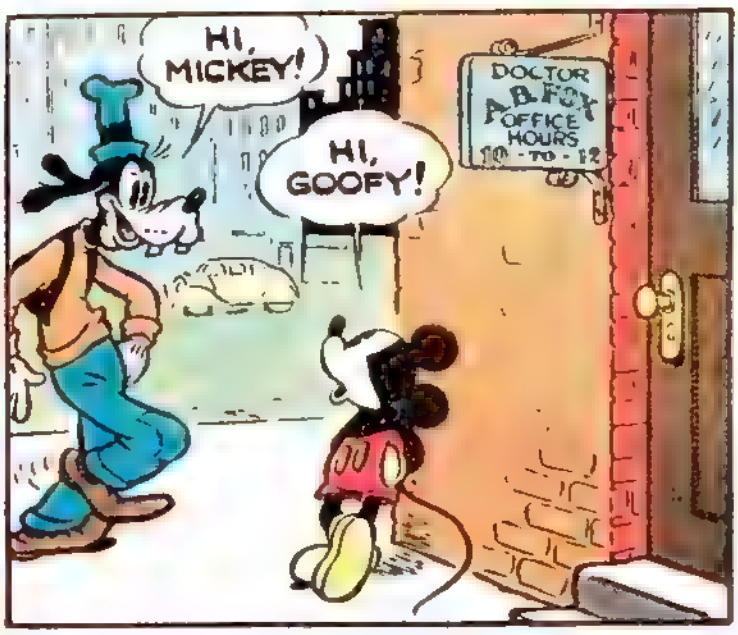
ON SALE SEPTEMBER 2nd!

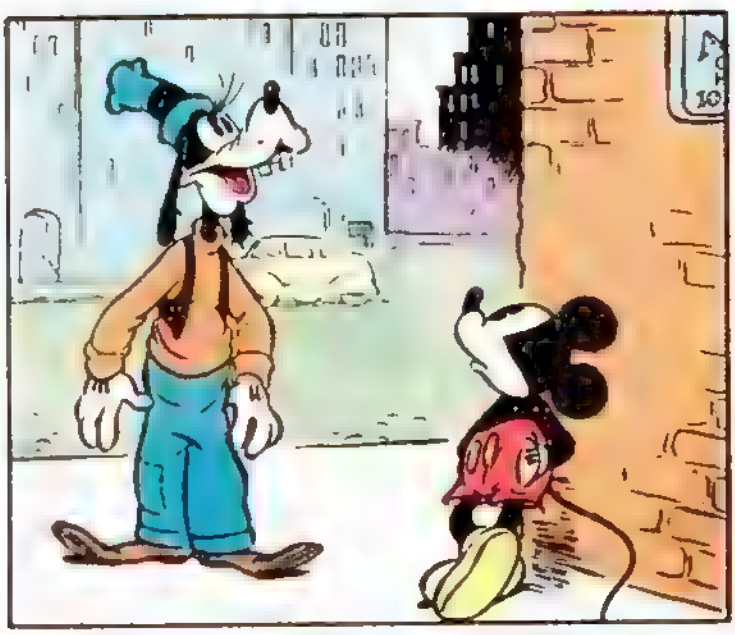
Walt Disney's

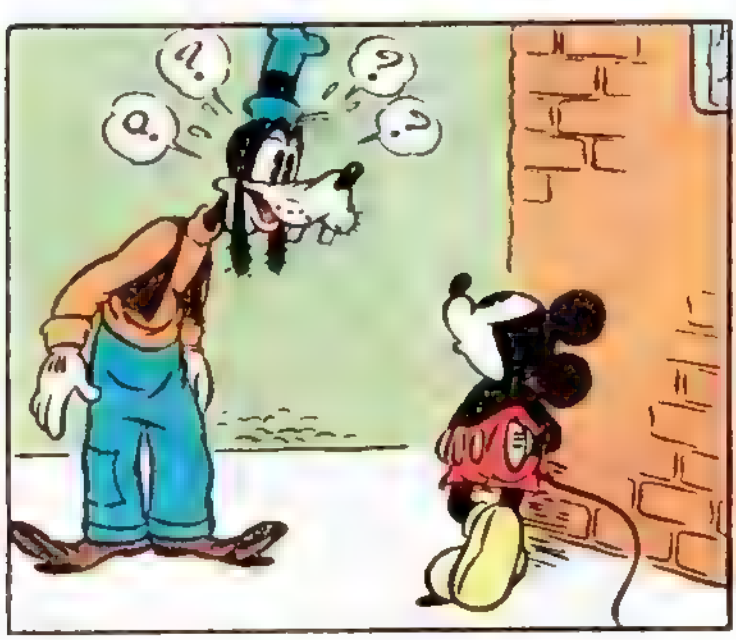
MICKEY MOUSE

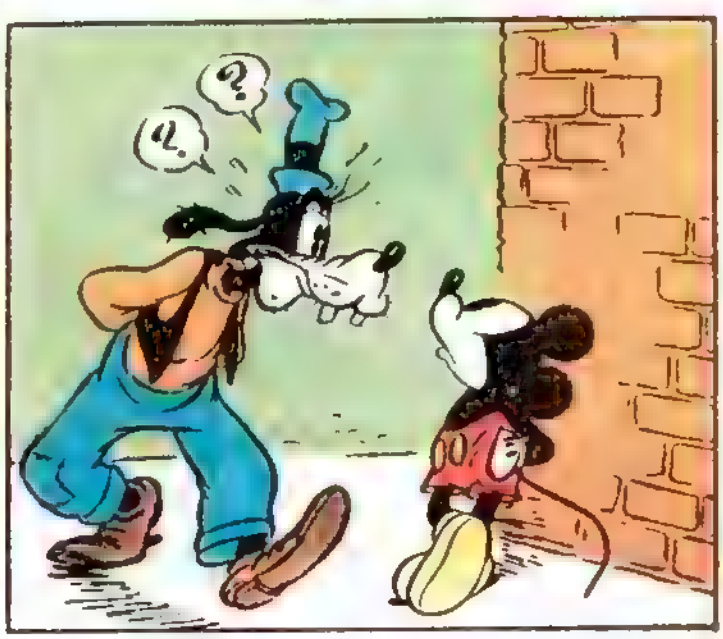
KFS 11/15/36

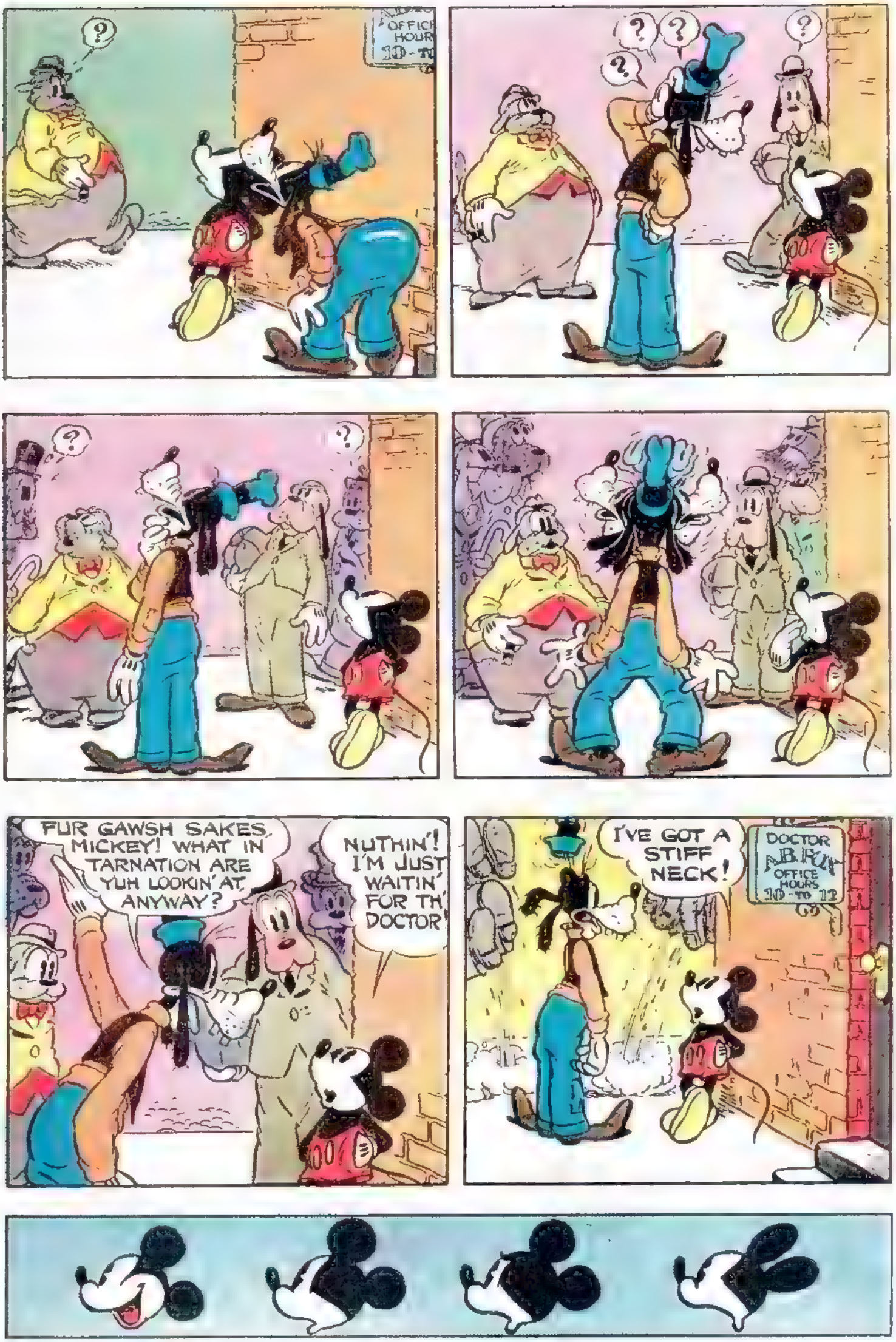




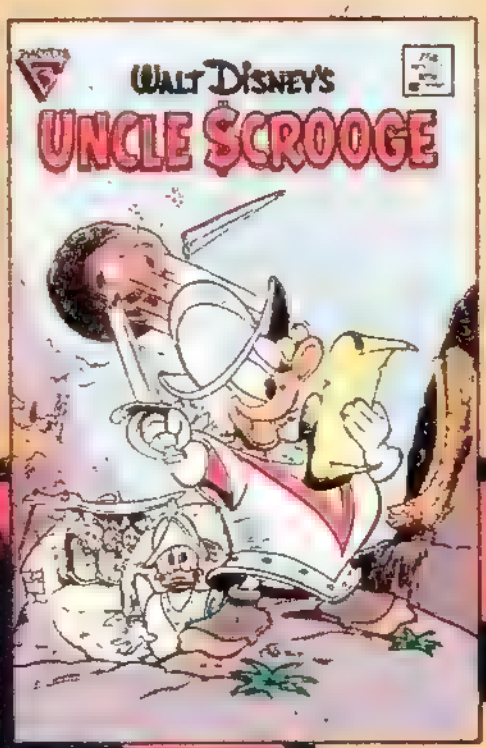


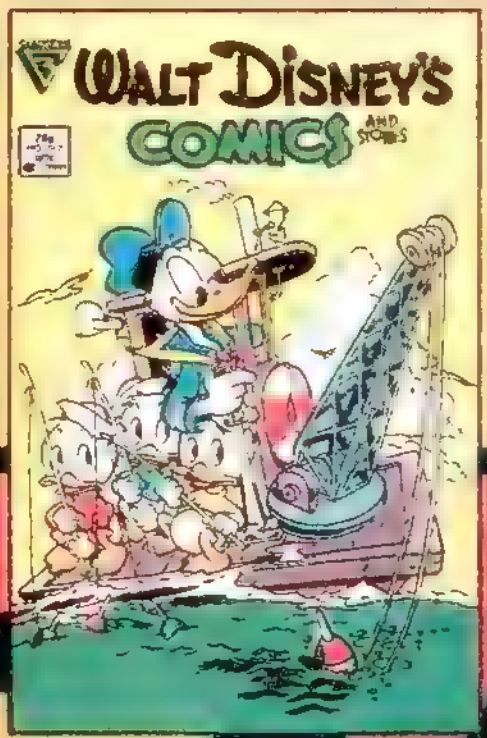


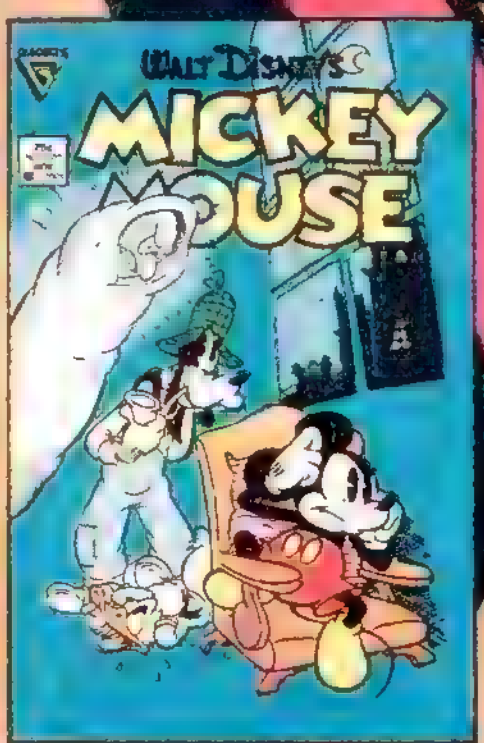


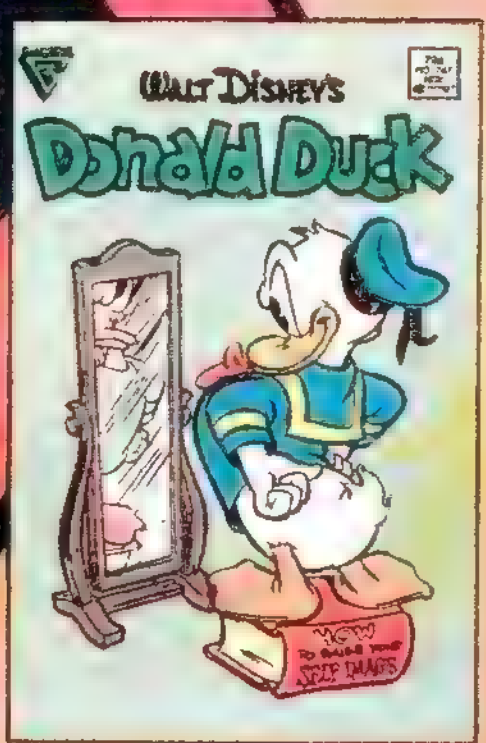

?
OFFICE HOUR
10 - 11
?
?
?
?
?
?
FUR GAWSH SAKES, MICKEY! WHAT IN TARNATION ARE YUH LOOKIN' AT ANYWAY?
NUTHIN'! I'M JUST WAITIN' FOR TH' DOCTOR
I'VE GOT A STIFF NECK!
DOCTOR
A.B.QUACK
OFFICE HOURS
10 TO 12

ON SALE NOW!

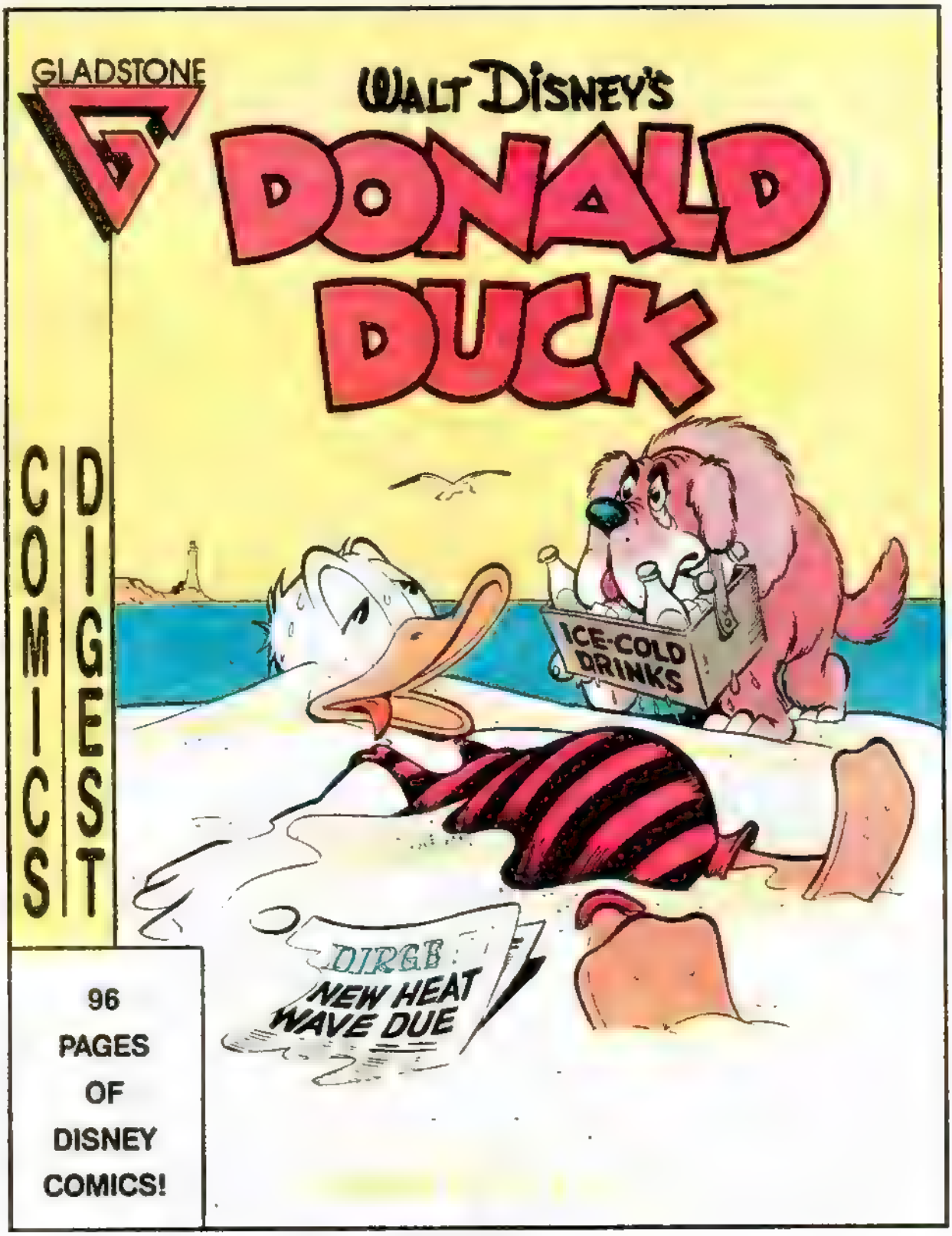

WALT DISNEY'S
UNCLE SCROOGE


WALT DISNEY'S
COMICS AND STORIES


WALT DISNEY'S
MICKEY MOUSE


WALT DISNEY'S
Donald Duck

A POCKETFUL OF FUN!



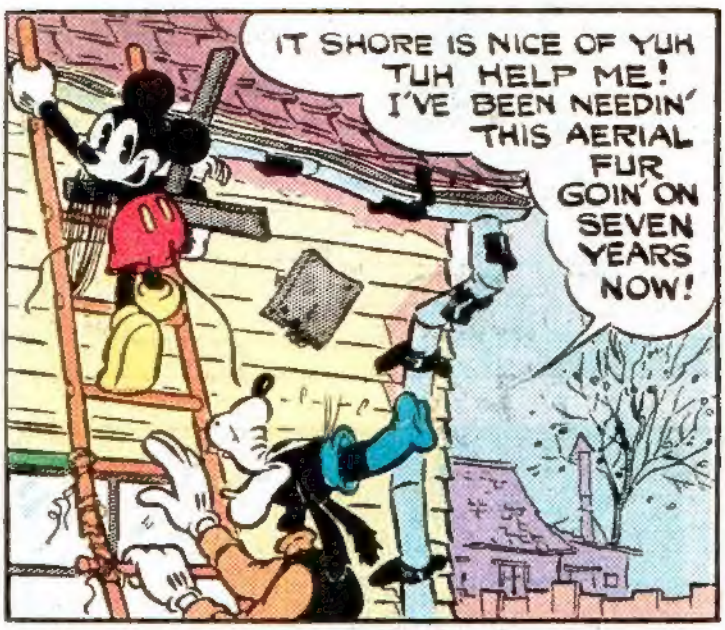
ON SALE AUGUST 26th!

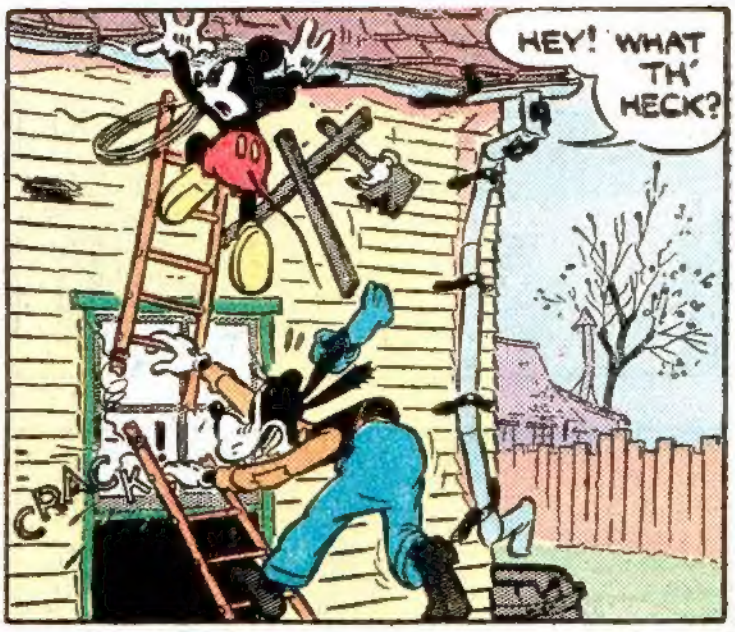
G 103

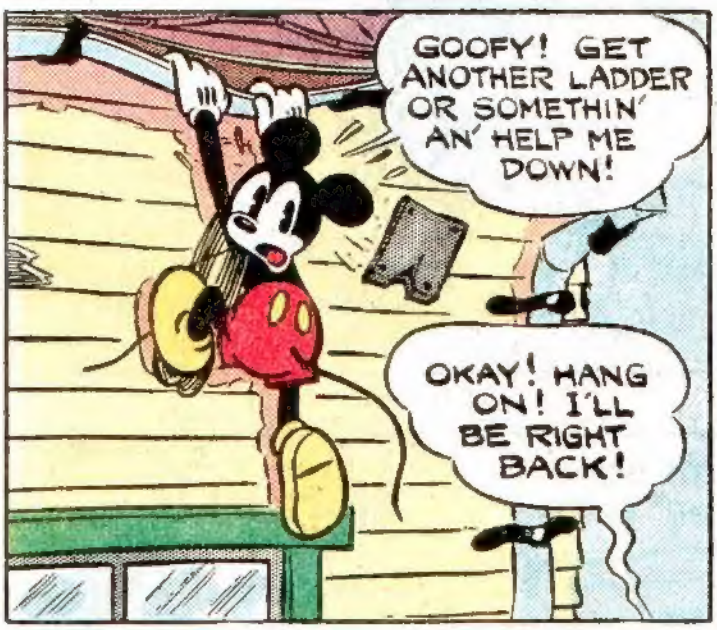
Walt Disney's

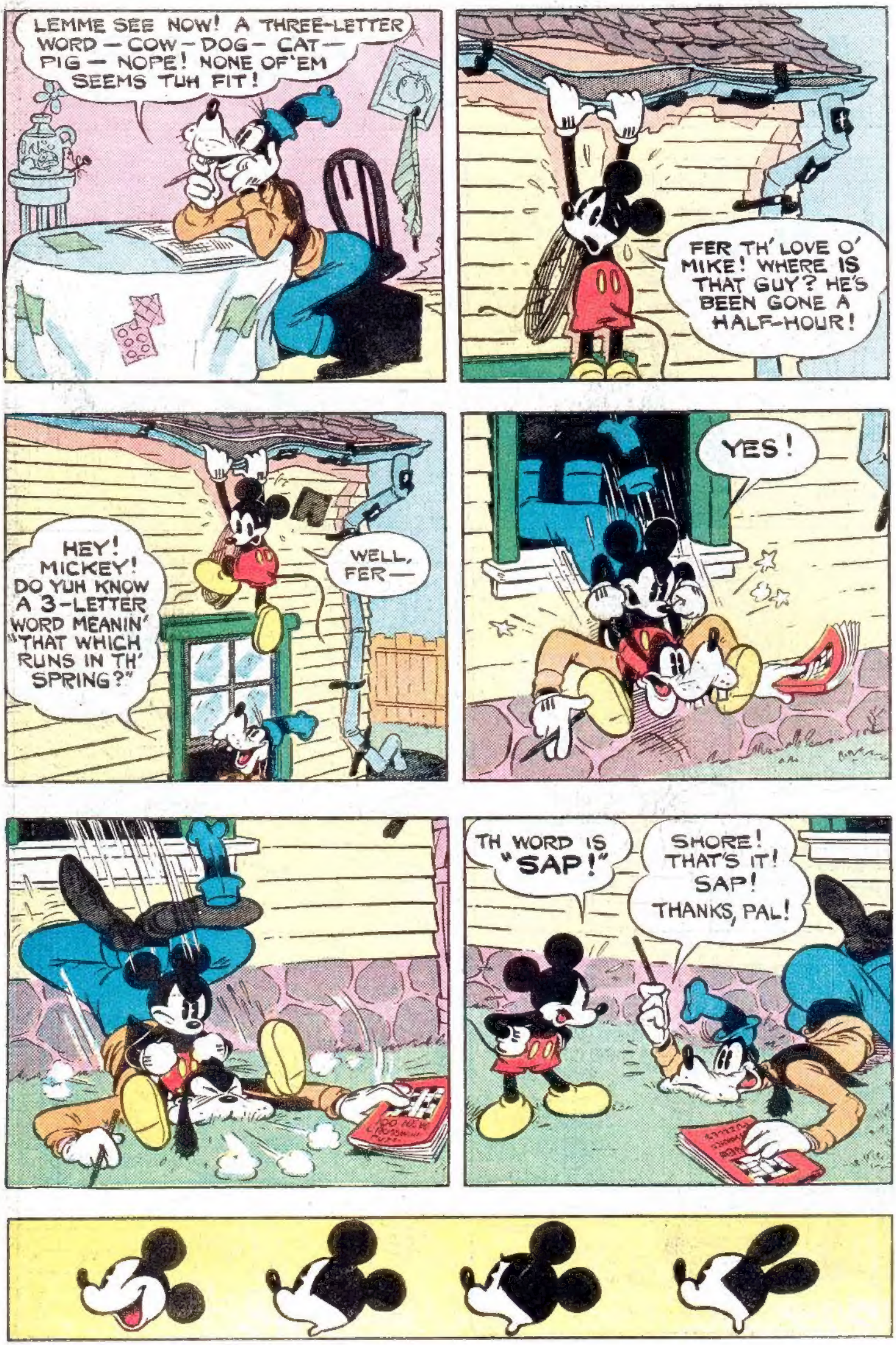
MICKEY MOUSE

KFS 11/22/36








LEMME SEE NOW! A THREE-LETTER WORD — COW — DOG — CAT — PIG — NOPE! NONE OF 'EM SEEMS TUH FIT!
FER TH' LOVE O' MIKE! WHERE IS THAT GUY? HE'S BEEN GONE A HALF-HOUR!
HEY! MICKEY! DO YUH KNOW A 3-LETTER WORD MEANIN' "THAT WHICH RUNS IN TH' SPRING?"
WELL, FER —
YES!
TH WORD IS "SAP!"
SHORE! THAT'S IT! SAP! THANKS, PAL!

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WALT DISNEY'S COMICS & STORIES

MICKEY MOUSE

UNCLE SCROOGE

DONALD DUCK

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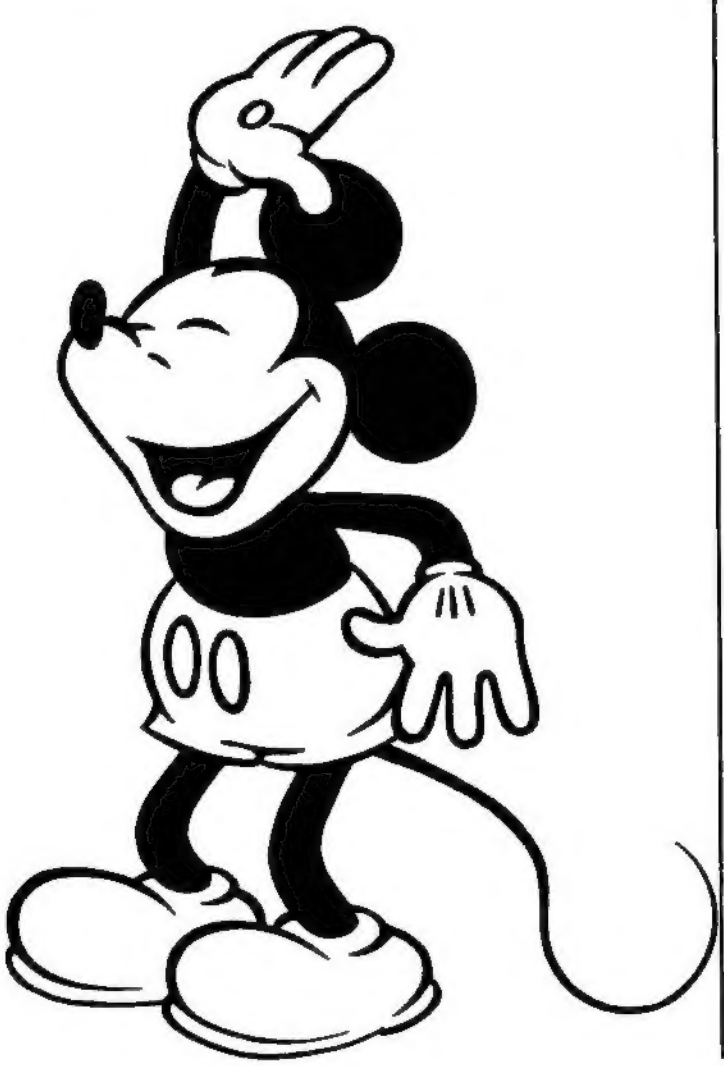

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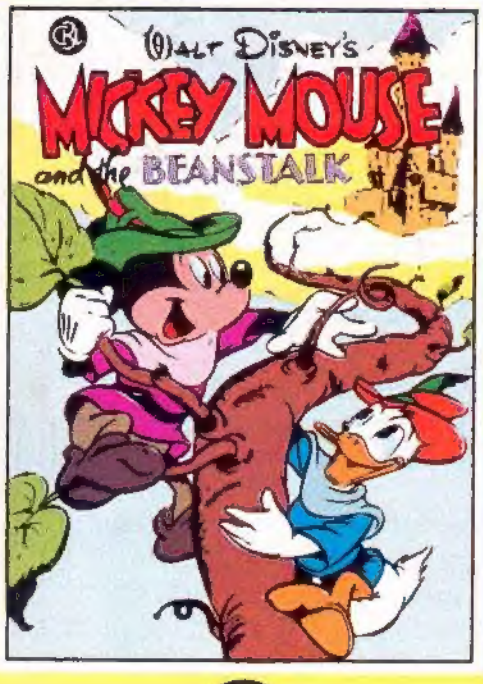

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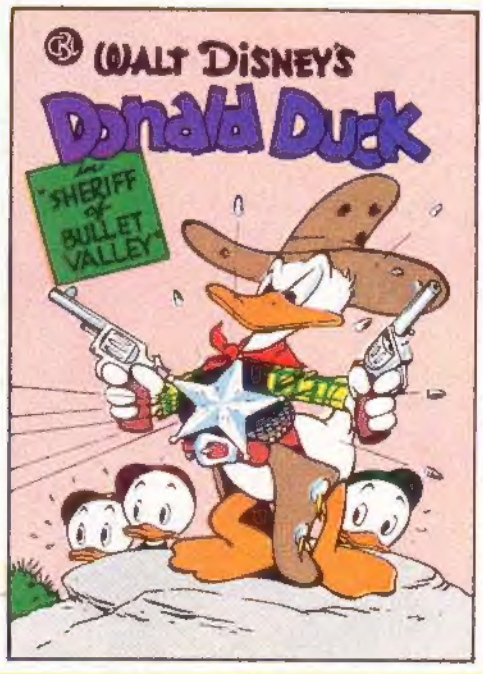

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